

BOSTON ACADEMY'S
COLLECTION OF CHORUSES:

BEING

A SELECTION FROM THE WORKS OF THE MOST EMINENT COMPOSERS,

AS

HANDEL, HAYDN, MOZART, BEETHOVEN, AND OTHERS,

TOGETHER WITH

SEVERAL NEW AND BEAUTIFUL PIECES BY GERMAN AUTHORS.

ADAPTED TO ENGLISH WORDS EXPRESSLY FOR THIS WORK.

WHOLE WITH AN ACCOMPANIMENT FOR THE PIANO FORTE OR ORGAN.

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THE

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Miss E. P. Gould

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ADVERTISEMENT.

THIS volume is filled with popular and approved choruses of the most distinguished composers. It contains most of those published at various times and in different works in this country, which experience has proved to be truly excellent and useful, now brought together in a single volume; and, also, a number of beautiful and effective pieces, from German writers, which have never before appeared with English words. It is, indeed, all of it, music of a very high order, and the volume forms in itself a complete library of Choruses, for the practise of societies, for concerts or public exhibitions of Sacred Music. A collection so extensive and interesting, may emphatically styled "The Complete Chorus Book," and it is hoped that it will supply the wants, and meet the approbation of the numerous musical Societies, formed and forming, in all parts of our country, to whom, with the lovers of Sacred Music generally, the work is most respectfully inscribed.

INDEX.

	AUTHOR.	PAGE.		AUTHOR.	PAGE.
And Canaan was blessed, (Recitative), - - -	- - -	200	Let us wi a joyful mind, - - -	<i>Mozart.</i>	137
And Miriam, the Prophetess, (Recitative), - - -	- - -	232	Lo he coeth, - - -	<i>Haydn.</i>	67
Come, gentle Spring, - - -	<i>Haydn.</i>	97	Moses anthe Children of Israel, - - -	<i>Handel.</i>	220
Behold and see, - - -	<i>Righini.</i>	185	Night's sides no longer, - - -	<i>Rossini.</i>	211
Blessed is he who cometh, - - -	<i>Mozart.</i>	113	Now eleve the sign of Judah, - - -	<i>Haydn.</i>	40
Blessed is the people, - - -	<i>Righini.</i>	157	Now the'hilistines, (Recitative), - - -	- - -	66
Blessing and honor, glory and power, - - -	<i>Mozart.</i>	128	Now the'ork of man's redemption, (Recitative), - - -	- - -	14
Fixed in his everlasting seat, - - -	<i>Handel.</i>	179	O how bautiful thy garments, - - -	<i>Naumann.</i>	146
For the horse of Pharaoh, (Recitative), - - -	- - -	227	Praise yathe Lord, - - -	- - -	106
For with strength, - - -	<i>Haydn.</i>	200	Sing to Jehovah, - - -	<i>Graun.</i>	122
Glorify the great Jehovah, - - -	<i>Haydn.</i>	72	Sing unt God, - - -	<i>Haydn.</i>	58
Glory be to God in the highest, - - -	<i>Pergolesi.</i>	26	Sing ye o the Lord, - - -	<i>Handel.</i>	220
Glory be to God on high, - - -	<i>Mozart.</i>	5	Sons of 'ion, - - -	<i>Naumann.</i>	107
Great is the Lord, - - -	<i>Mozart.</i>	84	Sound a'ud his praises, - - -	<i>Righini.</i>	185
Hailstone Chorus, - - -	<i>Handel.</i>	165	Sound a'ud Jehovah's name, - - -	<i>Haydn.</i>	80
Hallelujah Chorus, - - -	<i>Handel.</i>	253	The armof the Lord, - - -	<i>Haydn.</i>	46
Hallelujah to the Father, - - -	<i>Beethoven,</i>	14	The gret Jehovah is our awful theme, - - -	<i>Handel.</i>	119
He gave them hailstones, - - -	<i>Handel.</i>	165	The hos of Midian, (Recitative), - - -	- - -	45
Holy Lord God of Hosts, - - -	<i>Mozart.</i>	110	The Lord is great, - - -	<i>Righini.</i>	155
Hosanna, - - -	<i>Mozart.</i>	117	The Lord shall reign, - - -	<i>Handel.</i>	228
How excellent thy name, - - -	<i>Handel.</i>	34			

THE
BOSTON ACADEMY'S COLLECTION.

GLORY BE TO GOD ON HIGH.

FROM MOZART'S 12TH MASS.

MOZART.

No. 1.

ADAPTED TO ENGLISH WORDS BY LOWELL MASON.

ALLEGRO. Full Organ with Trumpet.

ALLEGRO. Soprano. *Glo - ry be to*
f Glo - - ry, Glo - ry, Glory be to God, to God on high, Glory be to God,
ALTO. f Glo - - ry, Glo - ry, Glory be to God, to God on high, Glory be to God,
TENOR. f Glo - - ry, Glo - ry, Glory be to God, to God on high, Glory be to God,
BASE. f Glo - - ry, Glo - ry, Glory be to God, to God on high, Glory be to God,

ALLEGRO. Full Organ with Trumpet. Pedal.

Glo - ry be to God, Glo - ry be to God, Glory be to God on high, -
 Glo - ry be to God, Glo - ry be to God, Glory be to God on high, Glo - ry be to God on high, Glo - ry
 Glo - ry be to God, Glo - ry be to God, Glory be to God on high, Glo - ry be to God on high, Glo - ry
 Glo - ry be to God, Glo - ry be to God, Glory be to God on high, Glo - ry, Glory,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Glo - ry be to God, Glo - ry be to God, Glory be to God on high, -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

on high, Glory be to God, to God on high, and on -
 be to God on high, Glo - ry be to God on high, Glory be to God, to God on high, and on -
 be to God on high, Glo - ry be to God on high, Glory be to God to God on high, and on -
 Glo - ry, Glory, to God on high, Glory be to God, to God on high, and on -

The second system continues the vocal and piano parts. The vocal parts repeat the phrase 'on high, Glory be to God, to God on high, and on -'. The piano accompaniment continues with its harmonic support, featuring various chordal textures and melodic fragments.

p earth peace, peace, Good will to men, and on earth peace, *p* peace, Good will to

p earth peace, peace, Good will to men, and on earth peace, *p* peace, Good will to

p earth peace, peace, Good will to men, and on earth peace, *p* peace, Good will to

p earth peace, peace, Good will to men, and on earth peace, *p* peace, Good will to

p Choir Organ. *f* *p*

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for a choir and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, with lyrics written below them. The piano accompaniment is written in two staves at the bottom. The music is in 4/4 time and G major. The lyrics are: 'men, good will, to men, Glory be to'. The score includes dynamic markings such as 'mp Cres.', 'Swell.', and 'p Choir.'.

men, good will, to men, Glory be to

men, good will, to men, mp Cres. Glory be to

men, good will, to men, mp Cres. Glo - - - ry be to

men, good will, to men, mp Cres. Glory be to

Choir Dolce. p Choir. Cres.

ff *mp Cres.*

God on high, Glory, Glory, Glory be to God on high, Glo - ry be to God on high,

ff *mp Cres.*

God, on high, Glo - - - ry, Glory be to God on high, Glo - ry be to God on high,

ff *mp Cres.*

God, on high, Glo - - - ry, Glory be to God on high, Glo - - - ry be to God on high

ff *mp Cres.*

God, on high, Glory, Glory, Glory be to God on high, Glo - ry be to God on high,

ff Full Organ. Swell Choir. Cres.

ff *mp Cres.*

Glory, Glo - ry, Glory be to God on high, Glo - ry be to God on high, Glory be to

ff *mp Cres.*

Glo - ry, Glory be to God on high, Glo - ry be to God on high, Glory be to

ff *mp Cres.*

Glory, Glo - ry, Glory be to God on high, Glo - ry be to God on high, Glory be to

ff *mp Cres.*

Glory, Glo - ry, Glory be to God on high, Glo - ry be to God on high, Glory be to

ff Full Organ. Pedal. Pedal.

p we praise thee we praise thee we praise thee

God on high, Peace on earth, Peace on earth, good will to men,

God on high, Peace on earth, Peace on earth, good will to men,

God on high, Peace on earth, Peace on earth, good will to men,

God on high, Peace on earth, Peace on earth, good will to men,

f we praise thee we give thanks to thee we give thanks to thee

good will to men, Blessed is he who cometh in the name, who cometh in the name of the Lord, Hosanna, Hosanna,

good will to men, Blessed is he - who cometh in the name, who cometh in the name of the Lord, Ho-

good will to men, Blessed is he - who cometh in the name, who cometh in the name of the Lord, Ho-

good will to men, Blessed is he - who cometh in the name, who cometh in the name of the Lord, Ho-

Hosanna

Hosanna, Hosanna, Blessed is he who cometh in the name - - - of the

- sanna in the highest, Hosanna in the highest, Blessed is he who cometh in the name, the name of the

- sanna in the highest, Hosanna in the highest, Blessed is he who cometh in the name, the name of the

- sanna in the highest, Hosanna in the highest, Blessed is he who cometh in the name, the name of the

for the great glory

Lord, in the name of the Lord, *f* *Lord God* Glo - - - ry, Glo - ry, Glory be to

Lord, in the name of the Lord, *f* Glo - - - ry, Glo - ry, Glory be to

Lord, in the name of the Lord, *f* Glo - - - ry, Glo - ry, Glory be to

Lord, in the name of the Lord, *f* Glo - - - ry, Glo - ry, Glory be to

Cres. *f* Full Organ with Trumpet.

God heavenly King *Father almighty*

God on high, Glory be to God on high, Glory be to God,

God on high, Glory be to God on high, Glory be to God,

God on high, Glory be to God on high, Glory be to God,

God on high, Glory be to God on high, Glory be to God,

Pedal.

Glo - ry be to God, Glory be to God, Halle - lujah, Halle - lujah, Halle - lujah, Hallelujah,

Glo - ry be to God, Glory be to God, Halle - lujah, Halle - lujah, Halle - lujah, Hallelujah,

Glo - ry be to God, Glory be to God, Halle - lujah, Halle - lujah, Halle - lujah, Hallelujah,

Glo - ry be to God, Glory be to God, Halle - lujah, Halle - lujah, Halle - lujah, Hallelujah,

Pia.

Handwritten: Hallelujah

A - - men, Halle - lujah, A - - men, Halle - lujah, Halle - lujah, Amen, A - - men,

A - - men, Halle - lujah, A - - men, Halle - lujah, Halle - lujah, Amen, A - - men,

A - - men, Halle - lujah, A - - men, Halle - lujah, Halle - lujah, Amen, A - - men,

A - - men, Halle - lujah, A - - men, Halle - lujah, Halle - lujah, Amen, A - - men,

Pedal.

Handwritten: Hallelujah

Halle - lujah, Halle - lujah, Amen, A - - men, Hal - le - lu - jah, A - - men.

Halle - lujah, Halle - lujah, Amen, A - - men, Hal - le - lu - jah, A - - - men.

Halle - lujah, Halle - lujah, Amen, A - - men, Hal - le - lu - jah, A - - - men.

Halle - lujah, Halle - lujah, Amen, A - - men, Hal - le - lu - jah, A - - - men.

CHORUS. HALLELUJAH TO THE FATHER.

No. 2.

FROM THE "MOUNT OF OLIVES," BY BEETHOVEN.

Recitative.

Now the work of man's redemp - tion, is complete in Christ our Lord,

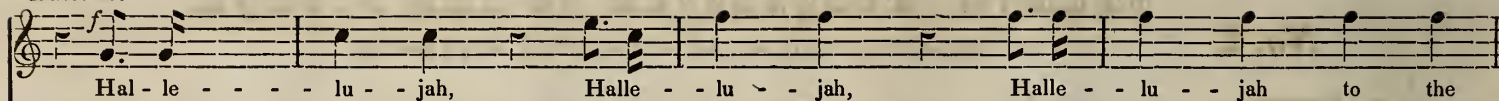
Adagio.

*p**f**fz**fz**ff**Sym.*

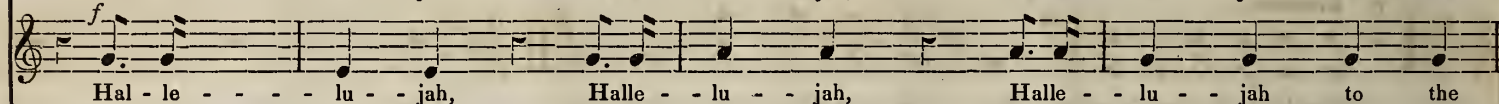
The musical score is written for a voice and piano. The vocal part is in a soprano range, and the piano part is in a standard grand staff. The tempo is marked 'Adagio'. The key signature has two flats (B-flat major). The time signature is 4/4. The score includes a recitative section for the voice, followed by a full chorus. The piano accompaniment features a slow, sustained chord in the left hand and a more active melody in the right hand. The score includes various dynamic markings (p, f, fz, ff) and articulation marks (accents, slurs). The piece concludes with a final chord in the piano and a sustained note in the voice.

Maestoso.

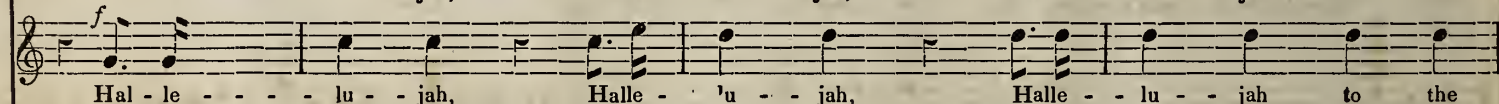
SOPRANO.



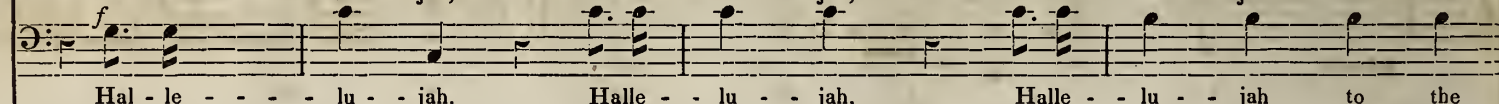
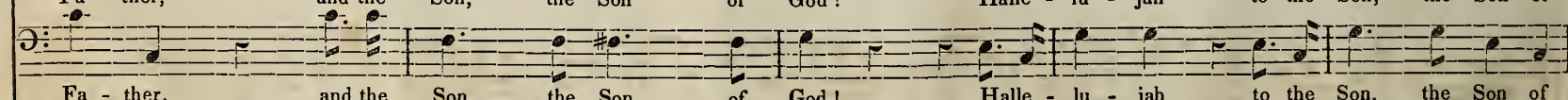
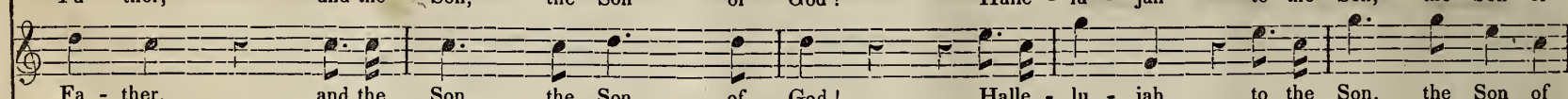
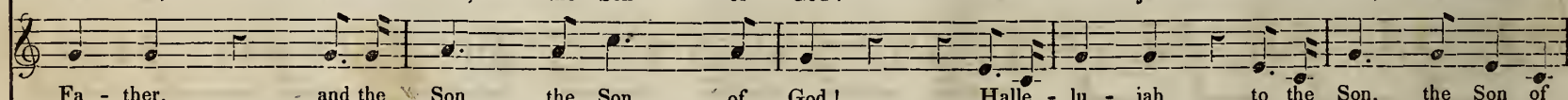
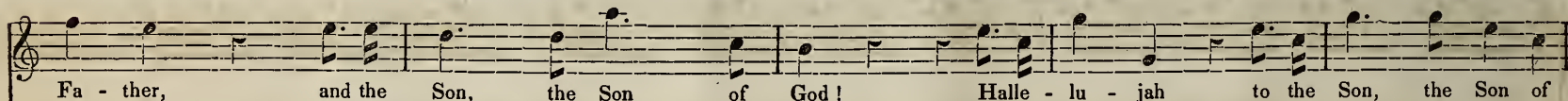
ALTO.



TENOR.



BASE.

*ALLEGRO.*

Allegro. *f*

God! Praise the Lord, ye ever-lasting choir, in ho - - - ly songs of

God! Praise the

God!

God!

Allegro.

2/2

fz *fz* *fz* *f* *fz*

fz *tr*

joy! in ho - ly songs of joy! in ho - ly songs of joy!

Lord, ye ev - er - last - ing choir, in ho - ly songs of joy! in ho - ly

Praise the Lord, ye ev - er - last - ing choir, in ho -

Praise the Lord, ye ever - last - ing choir, in ho - ly songs, of
 songs, in songs of joy! Praise the Lord, ye ev - er - last - ing
 - - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy! in
f Praise the Lord, ye ev - er - last - ing choir, in ho - ly songs of joy! in

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with steady eighth-note accompaniment. Dynamic markings include *fz* (forzando) and *f* (forte).

joy! in ho - ly songs of joy!
 choir, in ho - ly songs of joy!
 ho - ly songs of joy! in songs of joy! Praise the
 ho - ly songs of joy! in songs of joy! Praise the Lord, ye
fz *tr* *fz* *#*

The piano accompaniment continues with similar rhythmic patterns, featuring trills and dynamic markings like *fz* (forzando) and *tr* (trill).

Praise the Lord in ho - - - ly songs, in songs of joy! in ho - ly songs of

Praise the Lord, praise - - - the Lord - - - in ho - - - ly songs of joy!

Lord, ye ev - er - last - ing choir! Praise the Lord in songs of joy! in ho - ly songs of

ev - er - last - ing choir, in ho - - - ly songs, - - in ho - - - ly songs of joy! in ho - ly songs of

fz

joy! Praise the Lord, ye ev - er - last - ing choir, in

Praise the Lord, ye ev - er - last - ing choir, the Lord, ye ev - er - last - ing choir, in ho - ly

joy! Praise the Lord, ye ev - er - last - ing choir! Praise the Lord, in

joy! Praise the Lord, ye ev - er - last - ing

fz

[B. A. C. A.—3]

ho - ly songs of joy! Praise - - - - - the Lord, in ho - - - - - ly
 songs, in songs of joy! Praise - - - - - the Lord, in ho - - - - - ly
 ho - ly songs of joy! Praise, - - - - - praise the Lord, in ho - - - - - ly
 choir, in ho - ly songs! - - - - - Praise the Lord in ho - ly, ho - - - - - ly

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and triplets.

ho - ly songs of joy!
 ho - ly songs of joy!
 ho - ly songs of joy!
 ho - ly songs of joy!

Worlds un -

The piano accompaniment continues with a right-hand melody featuring trills (tr) and a left-hand bass line with sixteenth-note patterns. Dynamics include *fz* (forzando), *p* (piano), and *fp* (forzando piano).

p

Worlds un - born shall sing his

p

Worlds un - born shall sing his glo - - ry....

p

Worlds un - born shall sing his glo - - ry....

- born shall sing his glo - - ry, sing his glo - - ry, sing his glo - - - ry....

Mezzo. *Forte.* *Cres.*

glo - - ry.... the ex - alt - - ed, the ex - alt - - ed, the ex - alt - - ed,

MEZZO. *FORTE.* *CRES.*

the ex - alt - - ed, the ex - alt - - ed, the ex - alt - - ed,

MEZZO. *FORTE.* *CRES.*

the ex - alt - - ed, the ex - alt - - ed, the ex - alt - ed Son of God! the

the ex - alt - - ed, the ex - alt - - ed, the ex - alt - ed Son of God! the

Cres. *ff* *f*

This musical score is for a hymn titled "Son of God! the Son of God!". It is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

The vocal parts enter with the lyrics "Son of God! the Son of God!" in a simple, homophonic setting. The piano accompaniment provides a harmonic foundation, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando), and articulation marks like accents and slurs.

The lyrics continue with "Praise the Lord, the Lord! Praise the Lord, the Lord! Praise the Lord, the Lord!" and conclude with "Praise the Lord, the Lord! Praise the Lord, the Lord!". The piano part features a prominent, rhythmic eighth-note figure that repeats throughout the piece, creating a sense of movement and energy.

The image shows a page from a musical score, likely a vocal score for a choir or solo voice, with piano accompaniment. The score is written on five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is the piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "Worlds un-born shall sing his glo-ry... the ex-ult-ed, the ex-". The piano accompaniment features a prominent melodic line in the right hand, often marked with trills (tr) and fortissimo (fz) dynamics, and a more rhythmic bass line. The score is printed on aged, slightly yellowed paper.

p Worlds un - born shall sing his glo - - - ry....

MEZZO the ex - alt - - - ed, FORTE. the ex - alt - - - ed

MEZZO the ex - alt - - - ed, FORTE. the ex - alt - - - ed

MEZZO. the ex - alt - - - ed, FORTE. the ex - alt - - - ed

alt - - - ed, the ex - alt - - - ed, the ex - alt - - - ed

Crescendo.

f Son of God! the ex - alt - - - ed Son of God!

f Son of God! the ex - alt - - - ed Son of God!

f the ex - alt - - ed Son of God! the ex -

f the ex - alt - - ed Son of God! the ex -

f

the ex - alt - - - ed Son of God! the Son of God! *Piu Allegro.*

the ex - alt - - - ed Son of God! the Son of God! *Piu Allegro.*

alt - ed Son of God! the Son of God! the Son of God! *Piu Allegro.*

alt - ed Son of God! the Son of God! the Son of God!

Piu Allegro.

Piu Allegro.

Praise the Lord! Praise the Lord! Praise the Lord - - - in songs of joy, in songs of

Praise the Lord! Praise the Lord! Praise the Lord - - - in songs of joy, in songs of

Praise the Lord! Praise the Lord! Praise the Lord - - - in songs of joy, in songs of

Praise the Lord! Praise the Lord! Praise the Lord - - - in songs of joy, in songs of

fz fz fz

joy, in songs of joy! Praise the Lord! Praise the Lord! Praise the Lord - -

joy, in songs of joy! Praise the Lord! Praise the Lord! Praise the Lord - -

joy, in songs of joy! Praise the Lord! Praise the Lord! Praise the Lord - -

joy, in songs of joy! Praise the Lord! Praise the Lord! Praise the Lord - -

The piano accompaniment consists of two staves with a flowing melody in the right hand and a supporting bass line in the left hand.

- - - in songs of joy, in songs of joy, in songs of joy! Praise the Lord in ho - ly

- - - in songs of joy, in songs of joy, in songs of joy! Praise the Lord in ho - ly

- - - in songs of joy, in songs of joy, in songs of joy! Praise the Lord in ho - ly

- - - in songs of joy, in songs of joy, in songs of joy! Praise the Lord in ho - ly

The piano accompaniment continues with a steady harmonic support, including dynamic markings such as *pp*, *p*, *f*, and *pp*.

[illegible]

Musical score for a hymn titled "Praise the Lord in holy songs of joy". The score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Praise the Lord in ho - ly songs of joy, in ho - ly songs of joy!". The piano part features a prominent melody in the right hand, often marked with *ff* (fortissimo) and *fz* (forzando). The vocal parts enter in sequence, with the Soprano part starting on a high note and the Bass part on a low note. The score is in common time (C) and ends with a double bar line.

No. 3.

'GLORY BE TO GOD IN THE HIGHEST.'

PERGOLES.

ALLEGRO. Sym.

SOPRANO. Allegro. Solo. **Tutti. f**

Glo - - - ry to God in the high - - - - - est, Glo - - -

ALTO. Solo. **Tutti. f**

Glo - - - ry to God in the high - - - - - est, Glo - - -

TENOR. **Tutti. f**

Glo - - -

BASE. **Tutti. f**

Glo - ry to God, - - -

ALLEGRO. Soli. **f Tutti.**

ry to God in the high - est, Glory be to God in the high - est, Glo - - - - ry to

ry to God in the high - est, Glory be to God in the high - est, Glo - - - - ry to

ry to God in the high - est, Glory be to God in the high - est, Glo - - - - ry to

Glory be to God in the high - est, Glo - - - -

Solo.
God in the high - est, Glo - ry be to God - in the highest, Glo

Solo.
God in the high - est, Glo - ry be to God - in the highest, Glo

God in the high - est, Glory be to God in the highest,

ry be to God in the highest,

Soli.

Tutti. *f* *Solo.*

Glo - ry in the highest, *Solo.*

Glo - ry in the highest, *Tutti.*

Glo - ry in the highest, *Tutti.*

Glory in the highest, *Tutti.*

f *Soli.*

Tutti. f

Glo - ry be to God, Glo - - - ry to God in the high - - est, Glo - ry be to

Tutti. f

Glo - ry be to God, Glo - - - ry to God in the high - - est, Glo - ry be to

Tutti. f

Glo - ry be to God in the high - - - - - est, Glo - - - - - ry be to

Tutti. f

Glo - ry be to God, Glo - - - - - ry be to

Tutti. f

[illegible]

The image displays a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are vocal parts, each beginning with the lyrics "high - - est." and ending with the word "Fine." The fifth staff is a piano accompaniment, featuring a complex, rapid melody in the right hand and a simpler, more melodic line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a traditional, handwritten style.

TUTTI. p

peace, - - - good will to

TUTTI. p

peace, - - - good will to

TUTTI. p

peace, - - - good will to

Solo.

on earth, on earth - - - be peace, - - - good will to

Solo. p

men, good - - - will, good - - - will, good will, good

men, good - - - will, good - - - will, good will, good

men, good - - - will, good - - - will, good will, good

men, good - - - will, good - - - will, good will, good

will to men, *ff* Glo - - - ry to God in the high - - est, Glo - - -

will to men, *ff* Glo - - - - - ry, Glo - - -

will to men, *ff* Glo - - - - - ry to God in the high - - - est Glo - - -

will to men, *ff* Glo - - - - - ry Glory be to

ff

p ry, peace, - - - good will to men, *Solo.* Glo - - -

p ry, peace, - - - good will to men, *Solo.* Glo - - -

p ry, peace, - - - good will, *Solo.* Glo - - -

God in the high - est, and on earth peace, - - - good will to men,

p *Soli. p*

Tutti. f

ry, Glo - - - ry, Glo - - -

Tutti. f

ry, Glo - - - ry, Glo - - -

Tutti. f

ry, Glo - - -

Tutti. f

Glo - - -

Tutti. f

Glo - - -

ry to God in the high - est, Glo - ry be to God - in the high - est, in the high - - - est,

ry to God in the high - est, Glo - ry be to God - in the high - est, in the high - - - est,

ry to God in the high - est, Glo - ry be to God in the highest, in the high - - - est,

- - - - - ry be to God in the highest, in the high - - - est,

The Peace Chorus
 by John R. Johnson
 SATB voices and piano

peace on earth, Good will to all men

men, Good will to men, Good will - - - to men, peace, peace, *pp* ^{D. C.}

men, Good will to men, Good will - - - to men, peace, peace, *pp* ^{D. C.}

Good will to men, Good will - - - to men, peace, peace, *pp* ^{D. C.}

men, Good will to men, Good will - - - to men, peace, peace, *pp* ^{D. C.}

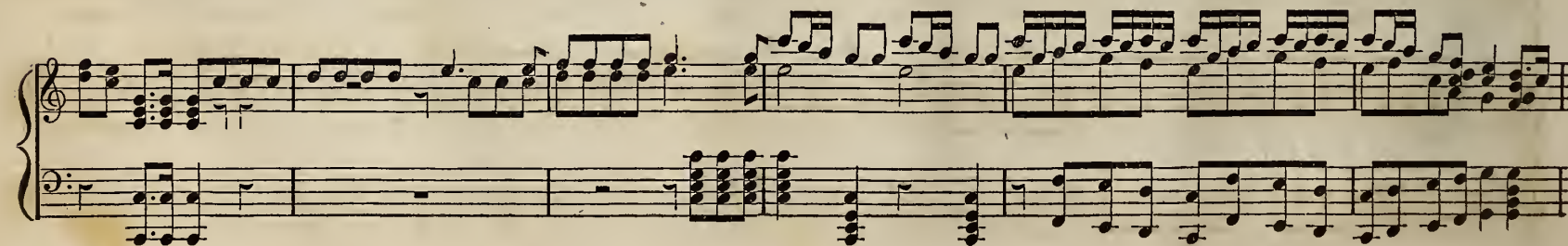
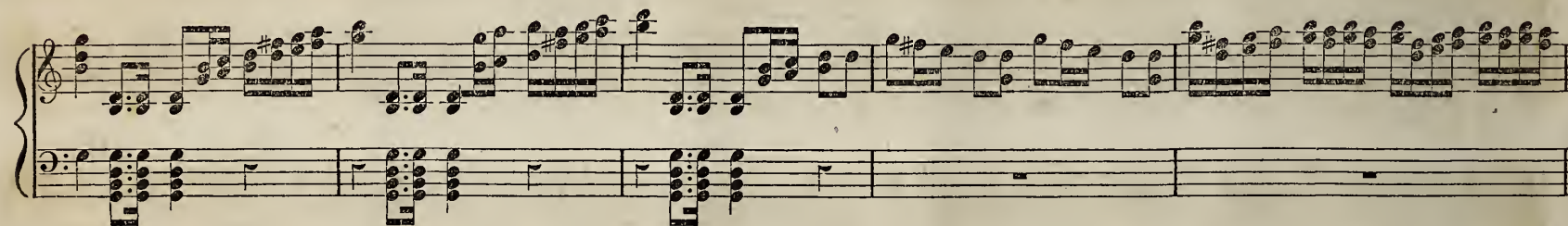
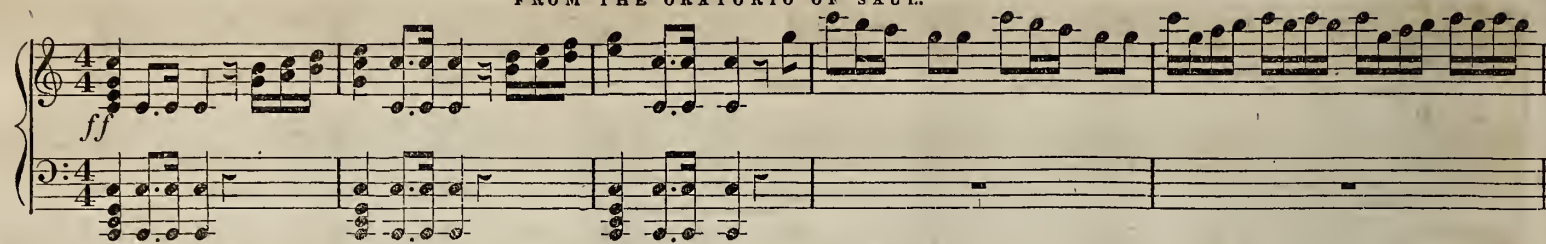
p *pp* ^{D. C.}

HOW EXCELLENT THY NAME, O LORD.

HANDEL.

FROM THE ORATORIO OF SAUL.

MAESTOSI.



SOPRANO.

How ex - cel - lent,

How excel - lent thy name O Lord,

ALTO.

How ex - cel - lent,

How excel - lent thy name, O Lord,

TENORE.

How ex - cel - lent,

How excel - lent thy name, O Lord,

BASSO.

How ex - cel - lent,

How excel - lent thy name, O Lord,

in all the world is known,

in all the world is known;

in all the world is known,

in all the world is known;

in all the world is known,

in all the world is known;

in all the world is known,

in all the world is known;

How excel - lent, How ex - - - cel -

How excel - lent, How ex - - - - cel -

How excel - lent, How ex - - - - cel -

How excel - lent, How ex - - - - cel -

The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand, with frequent use of triplets and sixteenth notes.

- lent thy name, O Lord, in all the world is known,

- lent thy name, O Lord, in all the world is known

- lent thy name, O Lord, in all the world is known,

- lent thy name, O Lord,

The piano accompaniment continues with a similar style to the first system, featuring a melodic right hand and a harmonic left hand, with some changes in texture and dynamics.

in all the world is known; How ex-cel-lent thy name, O Lord,

in all the world is known; How ex-cel-lent thy name, O Lord,

in all the world is known; How ex-cel-lent thy name, O Lord,

in all the world is known; How ex-cel-lent thy name, O Lord,

thy name, O Lord, in all the world is known; Above all

thy name, O Lord, in all - - the world is known; Above all heav'ns O King ador'd;

thy name, O Lord, in all - - the world is known;

thy name, O Lord, in all the world is known;

heav'ns O King, ador'd, How hast thou set thy glorious throne, thy glo - - - rious throne,

How hast thou set thy glorious throne, thy glo - - - rious throne, above all heav'ns O King a - dor'd, - - - O

above all heav'ns O King a - dor'd, O King,

above all

Above all heav'ns O King a - dor'd; How hast thou set thy glo - - - rious

King ador'd, Above all heav'ns O King a - dor'd;

How hast thou set thy glorious throne, thy glo - - - rious throne, Above all

heav'ns O King ador'd; How hast thou set thy glorious throne, Above all heav'ns O King a -


8

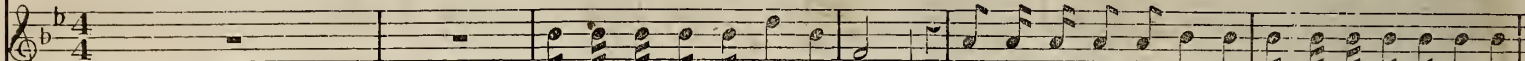
throne, How hast thou set thy glo - - - rious throne.

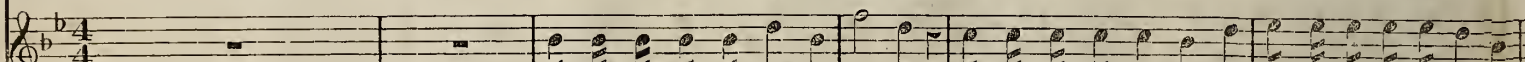
How hast thou set - - - thy glo - - - rious throne.

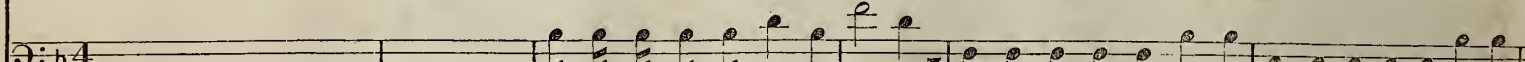
heav'ns O King a - dor'd, How hast thou set thy glo - rious throne.

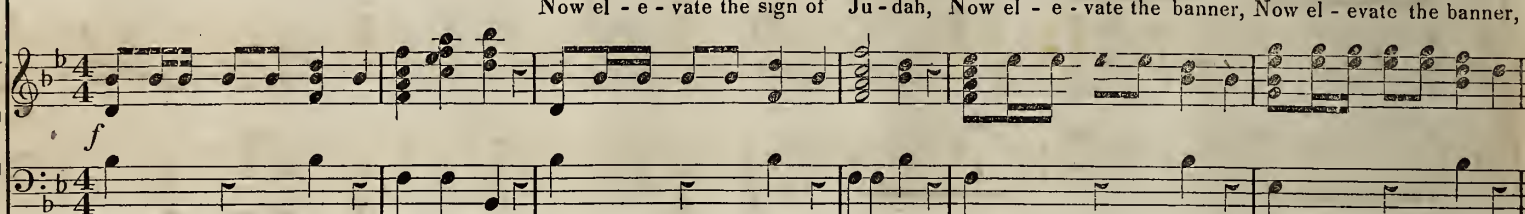
- dor'd, How hast thou set - - - thy glo - - - rious throne.

SOPRANO. 
 Now el - e - vate the sign of Ju^a dah, Now el - e - vate the banner, Now el - evate the banner,

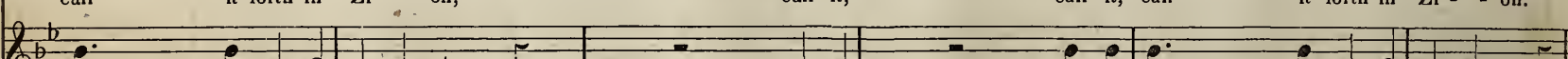
ALTO. 
 Now el - e - vate the sign of Ju - dah, Now el - e - vate the banner, Now el - evate the banner,

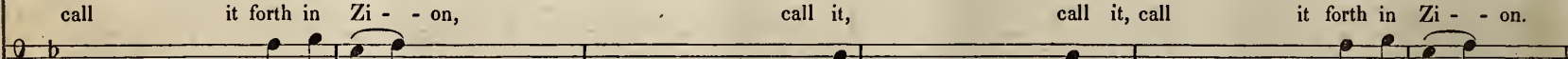
TENOR. 
 Now el - e - vate the sign of Ju - dah, Now el - e - vate the banner, Now el - evate the banner,

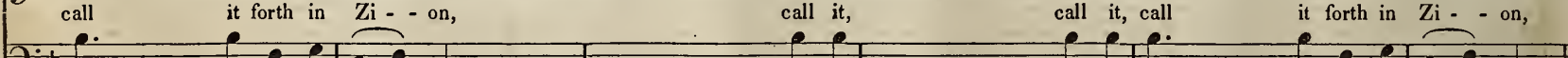
BASE. 
 Now el - e - vate the sign of Ju - dah, Now el - e - vate the banner, Now el - evate the banner,

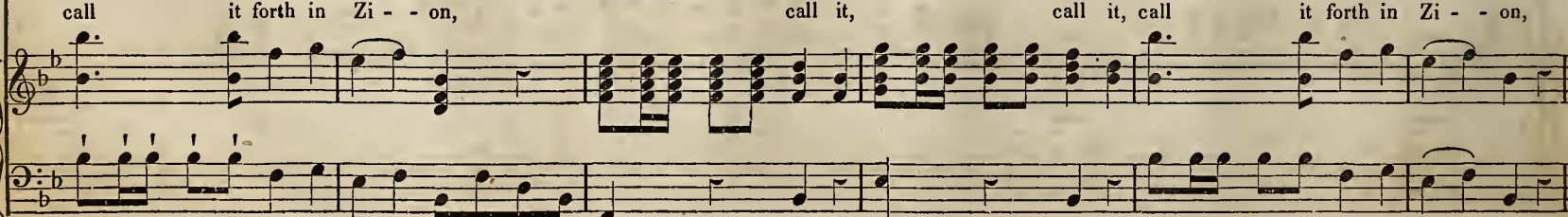
VIVACE. 
 f

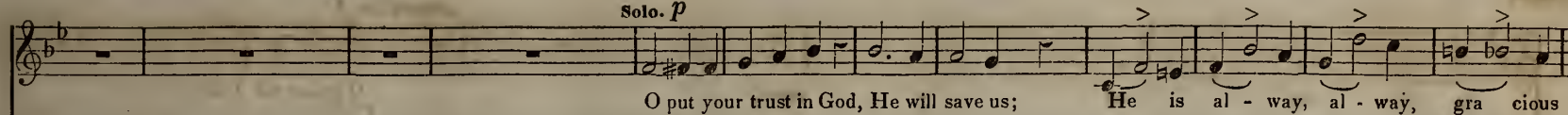
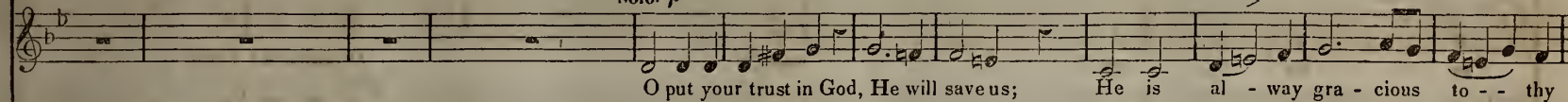
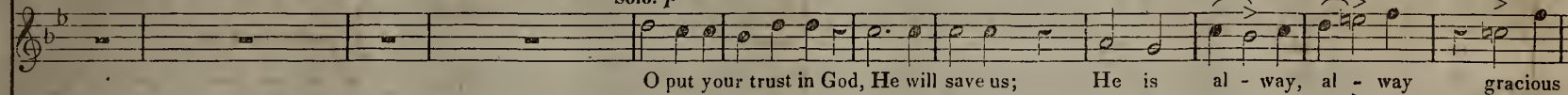
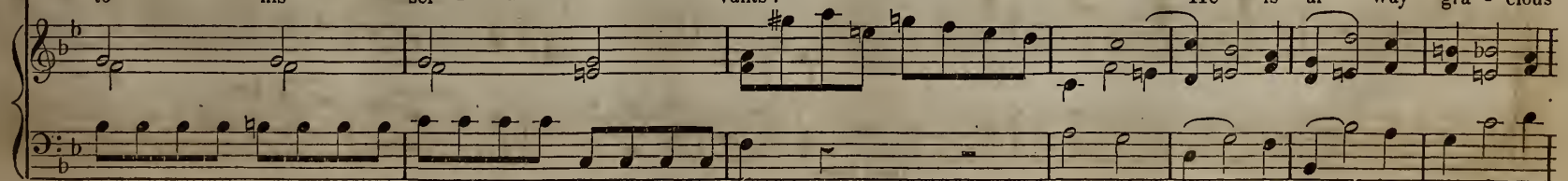
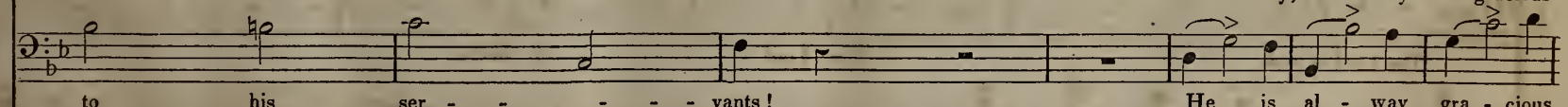
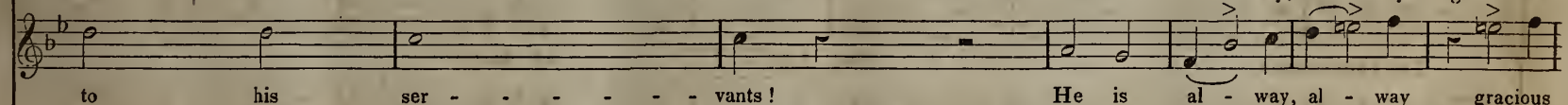
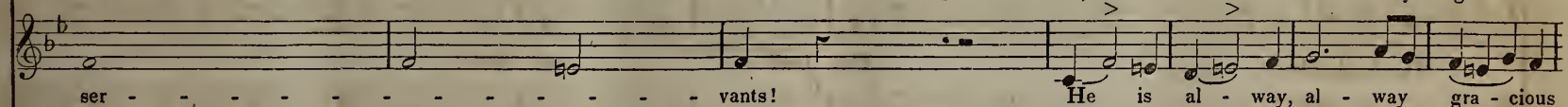
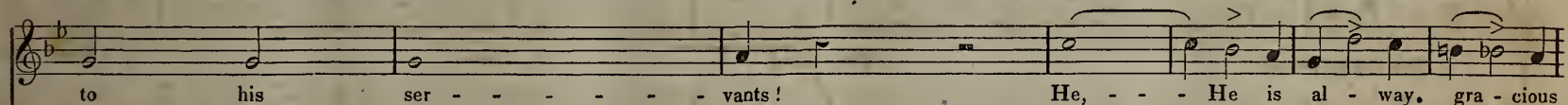
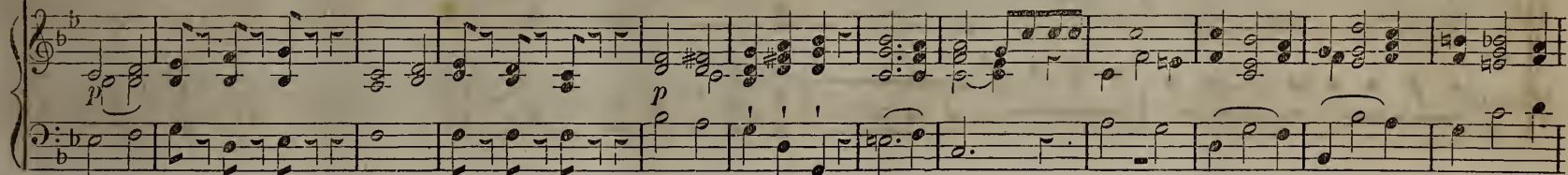
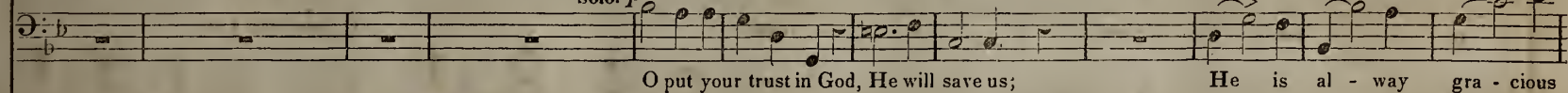

 call it forth in Zi - - on, call it, call it, call it forth in Zi - - on.


 call it forth in Zi - - on, call it, call it, call it forth in Zi - - on.


 call it forth in Zi - - on, call it, call it, call it forth in Zi - - on,


 call it forth in Zi - - on, call it, call it, call it forth in Zi - - on,


 f

Solo. *p*Solo. *p*Solo. *p*Solo. *p*

CHORUS. *f*

to his ser - - - vants, O praise the Lord,

to his ser - - - vants, O praise the Lord,

to his ser - - - vants, O praise the Lord,

to his ser - - - vants, O praise the Lord,

f

The Lord of hosts, The Lord - - - of hosts; *f* Exalt his

The Lord of hosts, The Lord - - - of hosts;

The Lord of hosts, The Lord - - - of hosts;

The Lord of hosts, The Lord - - - of hosts;

p

f

Tasto Solo.

name, - - - - - ex - - alt his name, - - - - - and glo - ri - fy him,

f ex - - - alt his name, ex - alt his name, and glo - ri - fy him,

f ex - - - alt his name, ex - alt his name, and glo - ri - fy him,

f ex - - - alt his name, ex - alt his name, and glo - ri - fy him,

f ex - - - alt his name, ex - alt his name, and glo - ri - fy him,

Cello.

Pedal.

ex - alt and glo - - - - - ri - fy him ev - - - er - - more,

ex - alt and glo - - - - - ri - fy him ev - - - er - - more,

ex - alt and glo - - - - - ri - fy him ev - - - er - - more,

ex - alt and glo - - - - - ri - fy him ev - - - er - - more,

f ex - alt and glo - - - - - ri - fy him ev - - - er - - more,

p Cello.

Basso.

ex - alt and praise him, ex - alt and glo - ri - fy him

ex - alt and praise him, ex - alt and glo - ri - fy him

ex - alt and praise him, ex - alt and glo - ri - fy him

ex - alt and praise him, ex - alt and glo - ri - fy him

Basso. Cello. Basso.

ev - er - more, for - ev - er, ev - er - more, Amen, Amen, Amen, Amen.

ev - er - more, for - ev - er, ev - er - more, Amen, Amen, Amen, Amen.

ev - er - more, for - ev - er, ev - er - more, Amen, Amen, Amen, Amen.

ev - er - more, for - ev - er, ev - er - more, Amen, Amen, Amen, Amen.

THE HOST OF MIDIAN PREVAILED.

45

No. 6.

FROM THE ORATORIO OF JUDAH.

RECITATIVE.

The host of Mid - i - an pre - vail - ed, and Is - rael cried un - to the Lord to de -

- liv - er them; and the an - gel said un - to Gid - e - on, Go in thy might and save

Is - ra - el, for this day thou shalt smite the Mid - ian - ites, as one man.

No. 7.

THE ARM OF THE LORD IS UPON THEM.

HAYDN.

ALLEGRO.

The musical score is written for piano and voice. The piano introduction consists of two systems of staves. The first system has a treble and bass staff, and the second system has a treble and bass staff. The piano introduction is in 4/4 time, key of B-flat major, and marked 'ALLEGRO.' The piano introduction ends with a repeat sign. The vocal section follows, with lyrics written below the staves. The lyrics are: 'The arm of the Lord was up - on them, By the edge of the sword they fell; And the roll - - - - ing'. The vocal section is in 4/4 time, key of B-flat major, and marked 'ALLEGRO.' The vocal section consists of four systems of staves, each with a treble and bass staff. The vocal section ends with a repeat sign.

The arm of the Lord was up - on them, By the edge of the sword they fell; And the roll - - - - ing

The arm of the Lord was up - on them, By the edge of the sword they fell; And the roll - - - - ing

The arm of the Lord was up - on them, By the edge of the sword they fell; And the roll - - - - ing

The arm of the Lord was up - on them, By the edge of the sword they fell; And the roll - - - - ing

thunder he cast on all, he cast on all, he cast on all, the

thunder, he cast on all, he cast on all, he cast on all, the

thunder, he cast on all, he cast on all, he cast on all, the

thunder, he cast on all, he cast on all, he cast on all, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "thunder he cast on all, he cast on all, he cast on all, the". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

roll - - - ing thun-der he cast on all, - - - - - Man against man he

roll - - - ing thun-der he cast on all, he cast on all, Man against man he set them, he

roll - - - ing thun-der he cast on all, he cast on all,

roll - - - ing thun-der he cast on all, - - - - -

The second system of the musical score continues the hymn. It features four vocal staves and a piano accompaniment. The lyrics are: "roll - - - ing thun-der he cast on all, - - - - - Man against man he". The piano accompaniment continues with the same eighth-note pattern. The system concludes with a double bar line.

set them, he set them, Man against man he set them, None can escape his fu - - - ry,

set them, Man against man he set them, he set them, None can escape his fu - - - ry,

Man against man he set them, he set them, Man against man he set them, he set them,

Man against man he set them, he set them, None can escape his fu - - - ry,

None can escape his fu - ry, None can escape his fu - ry, The sword of the Lord devour - - eth, The sword of the Lord de - - -

None can escape his fu - ry, None can escape his fu - ry, The sword of the Lord devour - - eth, The sword of the Lord de - - -

None can escape his fu - ry, None can escape his fu - ry, The sword of the Lord devour - eth, None can escape his fu - ry, None

None can escape his fu - ry, None can escape his fu - ry, The sword of the Lord devour - - eth, The sword of the Lord - - - de -

- vour - eth them all; None can escape his fu - - - ry, The sword of the Lord de -
 - vour - eth them all; None can escape his fu - - - ry, The sword of the Lord de - - vour - - -
 None can escape his fu - - - ry, None can escape his fu - - - ry, The sword of the Lord devour - eth, de - vour - eth them
 - vour - eth them all; None can escape his fu - - - ry, None can escape his fu - ry, The sword de - -

- vour - eth them all; None can escape his fu - - - ry; The sword of the
 - - - eth them all; None can escape his fu - - - ry; The sword of the Lord de - - -
 all; None can escape his fu - - - ry, None can escape his fu - - - ry, The sword of the Lord de - - -
 - vour - eth them all; None can escape his fu - - - ry, None can escape his fu - - - ry, the

Lord de - vour - eth them all, de - - vour - eth them all, de - - vour - eth them all. - - - - -

- vour - - - - - eth them all, de - - vour - eth them all, de - - vour - eth them all. - - - - -

- vour - - - - - eth them all, de - vour - eth them all, de - - vour - eth them all. - - - - -

sword of the Lord de - vour - eth them all, de - - vour - eth them all, de - - vour - eth them all. - - - - -

fz fz fz fz

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

The Lord he will have mer - - cy, In peace he keepeth Zi - - on, he keepeth Zi - - on,

The Lord he will have mer - - cy, In peace he keepeth, he keepeth Zi - - on,

The Lord he will have mer - - cy, In peace he keepeth Zi - - on, he keepeth, keepeth Zi - - on,

The Lord he will have mer - - cy, In peace he keepeth Zi - - on, he keepeth, keepeth Zi - - on,

Senza Organo.

he keep - - eth Zi - - - - on, The Lord he will have mer - - cy, In

he - - - - keep - eth Zi - - - - on, The Lord he will have

he keep - - eth Zi - - - - on, The Lord he will have mer - - cy, In

he keep - eth Zi - - - - on, The Lord he will have mer - - cy, In

peace he keepeth Zi - - on, he keepeth Zi - - on, he keep - - eth Zi - - - on, he keep - - eth
 mer - cy, In peace he keepeth, keepeth Zi - - on, he - - - keep - - eth Zi - - - on, he keep - - eth
 peace he keepeth Zi - - on, he keepeth, keepeth Zi - - on, he keep - - eth Zi - - - on, he keep - - eth
 peace he keepeth Zi - - on, he keepeth, keepeth Zi - - on, he keep - eth Zi - - - on, he keep - - eth

For.

thee, he keep - - eth thee. The arm of the Lord is up -
 thee, he keep - - eth thee. The arm of the Lord is up -
 thee, he keep - - eth thee. The arm of the Lord is up -
 thee, he keep - - eth thee. The arm of the Lord is up -

For.

on them, By the edge of the sword they fell, And the roll - - ing thunder he cast on all, he

on them, By the edge of the sword they fell, And the roll - - ing thunder he cast on all, he

on them, By the edge of the sword they fell, And the roll - - ing thunder he cast on all, he

on them, By the edge of the sword they fell, And the roll - - ing thunder he cast on all, he

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

cast on all, he cast on all, Man against man he set them, he

cast on all, he cast, Man against man he set them, he set them,

cast on all, he cast on all, Man against man he

cast on all, he cast on all,

The second system continues the musical score with four vocal staves and two piano accompaniment staves. The vocal parts continue the melody, with some staves showing rests. The piano accompaniment maintains the same rhythmic pattern.

set them, Man against man he set them, None can escape his fu - ry, None can escape his fu - ry; The

Man against man he set them, he set them, None can escape his fu - ry, None can escape his fu - ry; The

set them, he set them, None can escape his fu - - - ry, his fu - ry, None can escape his fu - ry; The

Man against man he set them, None can escape his fu - - - ry, his fu - ry, None can escape his fu - ry; The

sword of the Lord de - vour - eth, The sword of the Lord de - vour - eth them all; None can escape his fu - - -

sword of the Lord de - vour - eth, The sword of the Lord de - vour - eth them all; None can escape his fu - - -

sword of the Lord de - vour - eth them all, de - voureth them; None can escape his fu - - - ry, None can escape his

sword of the Lord de - vour - eth, de - vour - eth, de - vour - eth, devour - - eth them all; None can escape his

ry; The sword of the Lord de - vour - eth them all, de - vour - eth them all, de - vour - eth them

ry; The sword of the Lord de - - - vour - - - - eth them all, de - vour - eth them all, de - vour - eth them

fu - - - ry, The sword of the Lord de - vour - - eth, de - vour - eth them all, de - vour - eth them all, de - vour - eth them

fu - - - ry, None can escape his fu - ry; the sword of the Lord de - vour - eth them all, de - vour - eth them all de - vour - eth them

fz fz fz fz fz fz fz fz

all. - - - - -

all. - - - - -

all. - - - - -

all. - - - - -

fz fz fz fz fz fz fz fz

p

The Lord he will have mer - - cy, In peace he keepeth Zi - - on,

The Lord he will have mer - - cy, In peace he keepeth

The Lord he will have mer - - cy, In peace he keepeth Zi - - on, he

The Lord he will have mer - - cy, In peace he keepeth Zi - - on, he

he keepeth Zi - - on, He keep - - eth Zi - - - - on. The Lord he will have

thee, keepeth Zi - - on, He keep - - eth Zi - - - - on The

keepeth, keepeth Zi - - on, He keep - - eth Zi - - - on. The Lord he will have

keepeth, keepeth Zi - - on, He keep - - eth Zi - - - on The Lord he will have

mer - - cy, In peace he keepeth Zi - - on, he keepeth Zi - - on, he keep - - - eth Zi - - - -

Lord he will have mer - cy, In peace he keep - - eth Zi - - on, he keep - - - eth Zi - - - -

mer - - cy, In peace he keepeth Zi - - on, he keep - - eth Zi - - on, he keep - - - eth Zi - - - -

mer - - cy, In peace he keepeth Zi - - on, he keep - - eth Zi - - on, he keep - - - eth Zi - - - -

- - on, he keepeth Zi - - - - on, he keepeth Zi - - - - on. - - - -

- - on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - - -

- - on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - - -

- - on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - - -

- - on, he keepeth Zi - - - on, he keepeth Zi - - - on. - - - -

pp

No. 7.

SING UNTO GOD.

FROM A MASS BY HAYDN.

ADAGIO.

p ALLEGRO MOD.

Sing un - to God! Sing unto God! ex - alt and magnify his ho - - - ly name, his ho - - ly name. O give thanks, give

Sing un - to God! Sing unto God! ex - alt and magnify his ho - ly name, magni - fy his holy, holy name. O give thanks, give

Sing un - to God! Sing unto God! ex - alt and magnify his ho - ly name, magni - fy his holy, holy name. O give thanks, give

Sing un - to God! Sing unto God! ex - alt and magnify his ho - ly name, magnify his holy, holy name. O give thanks, give

ADAGIO. *fz* *p* ALLEGRO MOD.

thanks and sing, O give thanks un - to the Lord, O give thanks, O give thanks, give thanks and sing un -

thanks and sing, O give thanks un - to the Lord, O give thanks, O give thanks, give thanks and sing un -

thanks and sing, O give thanks un - to the Lord, O give thanks, O give thanks, give thanks and sing un -

O give thanks un - to the Lord, O give thanks, O give thanks, give thanks and sing un -

ADAGIO. *f* *p* ALLEGRO MOD.

Musical score for "Glorify His Name" in B-flat major, 4/4 time. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:

Glo - ri - fy his name, Glo - ri - fy - - - -
 Glo - ri - fy his name, Glo - ri - fy him for ev - er - more, Glo - - - ri - fy him for
 Glo - ri - fy his name, Glo - ri - fy - his name, Glorify his name for ev - er more, for ev - - - er more, ever more, for
 - fy him, for ev - - - - er more, for ev - - er more, Glo - ri - fy his

fz *fz* *fz*

Glo - ri - fy, Glo - ri - fy, Glo - ri - fy his name, and tell of all his

ev - - - er more, ev - er more, Glo - ri - fy, Glo - ri - fy, Glori - - fy his name, and tell of all his

ev - - - er, ever more, - - Glo - ri - fy, Glo - ri - fy, Glori - - fy his name, and tell of all his

name, Glori - fy his name for ever more, Glo - ri - - fy his name, and tell of all his

fz *fz*

wondrous works, his wondrous works, his wond - rous works. O give thanks, O give thanks, -

wondrous works, his wondrous works, his wond - rous works. O give thanks, O give thanks, O give thanks, - - -

wondrous works, his wond - rous works, his wond - rous works. O give thanks, O give thanks, O give thanks,

wondrous works, his wond - rous works, his wond - rous works. O give thanks, O give thanks, O give thanks,

ff

O give thanks un - to the Lord, O give thanks, give thanks un - - to the Lord.

O give thanks un - to the Lord, O give thanks, give thanks un - - to the Lord.

O give thanks un - to the Lord, O give thanks, give thanks un - - to the Lord.

O give thanks un - to the Lord, O give thanks, give thanks un - to the Lord.

fz Tasto Solo.

f Sing un - to God, *f* Sing un - to God, *f* Sing un - to God, *f* Sing un - to God.

f Sing un - to God, *f* Sing un - to God, *f* Sing un - to God, *f* Sing un - to God.

f Sing un - to God, *f* Sing un - to God, *f* Sing un - to God, *f* Sing un - to God.

f Sing un - to God, *f* Sing un - to God, *f* Sing un - to God, *f* Sing un - to God.

p *f* *p* *f*

God, Ex - alt him; Glo - ri - fy his name, Glo - ri - fy his name, Glo - ri - fy his name, and

God, Ex - alt - - - him; Glo - ri - fy his name, Glo - ri - fy his name, Glo - ri - fy, Glo - ri - fy his

God, Ex - alt him for ev - er, for ev - er, for ev - - - er,

God, Ex - alt, Glo - ri - fy his name, Glo - ri - fy his name, glo - ri - fy his name,

f

praise him, and praise him for ev - er. O give thanks un - - to the Lord, Glo - ri - fy his name,

name, and praise him for ev - er. O - - - give thanks un - - to the Lord, Glo - ri - fy his name,

Glo - ri - fy his name for ev - er. O give thanks un - - to the Lord, Glo - - - ri -

Glo - ri - fy, Glo - ri - fy. O give thanks un - - to the Lord, - - - - -

Glo - ri - fy his name for ev - - er more. O give

ev - er more, for ev - - er more. O give

fy - - his name for ev - - er more. O give

- - - Glo - ri - fy his name ev - er more. O give

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "Glo - ri - fy his name for ev - - er more. O give ev - er more, for ev - - er more. O give fy - - his name for ev - - er more. O give - - - Glo - ri - fy his name ev - er more. O give".

thanks, give thanks and sing, O give thanks un - to the Lord, O give thanks, O give

thanks, give thanks and sing, O give thanks un - to the Lord, O give thanks, O give

thanks, give thanks and sing, O give thanks un - to the Lord, O give thanks, O give

thanks, O give thanks un - to the Lord, O give thanks, O give

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "thanks, give thanks and sing, O give thanks un - to the Lord, O give thanks, O give thanks, give thanks and sing, O give thanks un - to the Lord, O give thanks, O give thanks, give thanks and sing, O give thanks un - to the Lord, O give thanks, O give thanks, O give thanks un - to the Lord, O give thanks, O give". Dynamic markings include *f* (forte) and *p* (piano).

thanks, give thanks and sing un - - to the Lord ev - er more, ev - er more, ev - er more, O give thanks and sing un -

thanks, give thanks and sing un - - to the Lord ev - er more, ev - er more, ev - er more, O give thanks and sing un -

thanks, give thanks and sing un - - to the Lord ev - er more, ev - er more, ev - er more, O give thanks and sing un -

thanks, give thanks and sing un - - to the Lord ev - er more, ev - er more, ev - er more, O give thanks and sing un -

to the Lord, Glo - ri - fy, Glo - ri - fy, Glo - ri - - fy his ho - ly

to the Lord, Glo - ri - fy, Glo - ri - fy, Glo - ri - - fy his ho - ly

to the Lord, Glo - ri - fy, Glo - ri - fy, Glo - ri - - fy his ho - ly

to the Lord, Glo - ri - fy, Glo - ri - fy, Glo - ri - - fy his ho - ly

name for ev - er more, for ev - er more, for ev - er more. Glorify, Glorify,

name for ev - er more, for ev - er more, for ev - er more. Glorify, Glorify,

name for ev - er more, for ev - er more, for ev - er more. Glorify, Glorify,

name for ev - er more, for ev - er more, for ev - er more. Glorify, Glorify,

Glo - ri - fy his ho - ly name for ev - er more, for ev - er more, for ev - er more.

Glo - ri - fy his ho - ly name for ev - er more, for ev - er more, for ev - er more.

Glo - ri - fy his ho - ly name for ev - er more, for ev - er more, for ev - er more.

Glo - ri - fy his ho - ly name for ev - er more, for ev - er more, for ev - er more.

RECITATIVE.

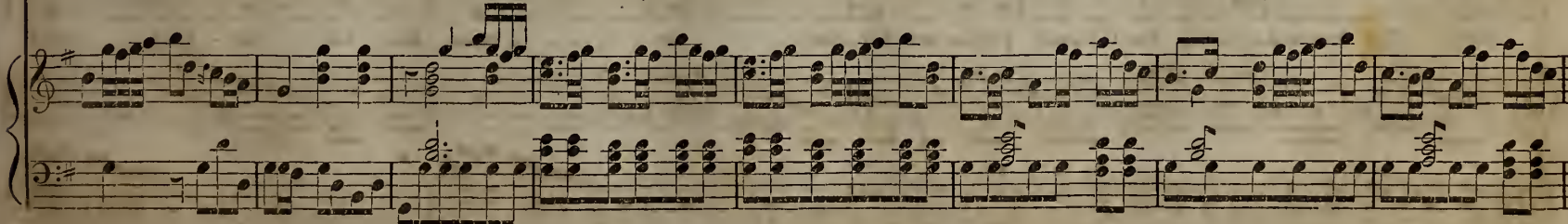
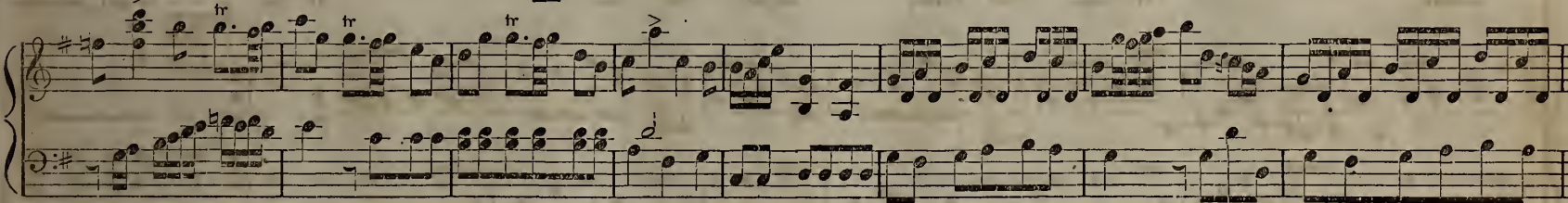
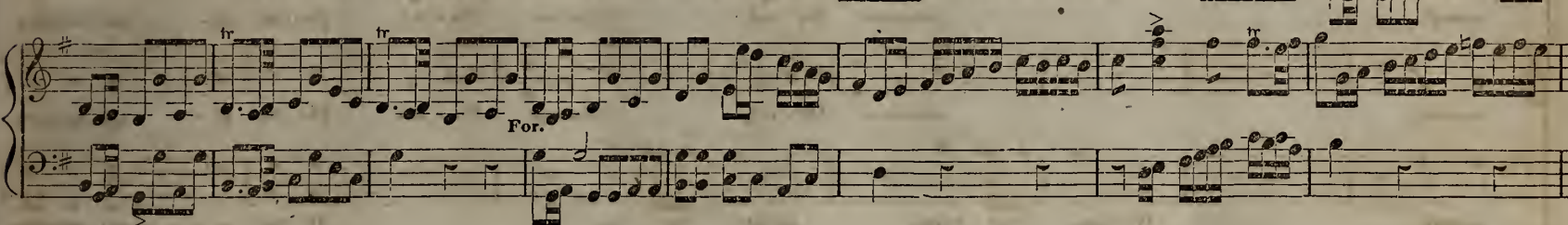
Now the Philistines gathered themselves to - gether with Chariots and with Horsemen, and there came forth a Champion, a Giant of Gath,

to fight against Israel, And David said, Thou comest with spear and shield, but I come in the name of the

Lord, the God of Is - ra - el, whom thou hast defied this day. And David smote the Philistine with a stone and

slew him. And all the women came out with timbrels and with dances, saying,

ALLEGRO.



cometh, Wel - come, Wel - come, mighty Da - vid, He the gi - - ant monster

cometh, victorious Da - vid, victorious Da - vid, He the gi - - - ant monster

cometh, victorious Da - vid, victorious Da - vid, He the gi - - - ant monster

cometh, Welcome, Wel - come, mighty Da - vid, He the gi - - - ant monster

slew, Ten thousand praises, Ten thousand praises are his due; vic - to - - - rious Da - vid, vic - to - - - rious

slew, Ten thousand praises, Ten thousand praises are his due; vic - to - - - rious Da - vid, vic - to - - - rious

slew, Ten thousand praises, Ten thousand praises are his due; vic - to - - - rious Da - vid, vic - to - - - rious

slew, Ten thousand praises, Ten thousand praises are his due; vic - to - - - rious Da - vid, vic - to - - - rious

Da - vid, He the Giant monster slew, Ten thousand praises are his due.

Da - vid, He the Giant monster slew, Ten thousand praises are his due.

Da - vid, He the Giant monster slew, Ten thousand praises are his due.

Da - vid, He the Giant monster slew, Ten thousand praises are his due.

Lo he com - eth, victorious Da - vid, Lo he cometh, victorious

Lo he com - eth, victorious Da - vid, Lo he cometh, victorious

vic - torious Da - vid, vic - torious Da - vid, victorious David, victorious

vic - torious Da - vid vic - torious Da - vid, victorious David, victorious

Da - vid. He the Giant slew, the monster slew, Ten thousand praises are his due.

Da - vid. He the Giant slew, the monster slew, Ten thousand praises are his due.

Da - vid. He the Giant slew, the monster slew, Ten thousand praises are his due.

Da - vid. He the Giant slew, the monster slew, Ten thousand praises are his due.

Wel - come, Wel - come, migh - ty Da - vid, He the Giant monster slew, Ten thousand praises are his

victorious Da - vid, victorious Da - vid, He the Giant monster slew, Ten thousand praises are his

victorious Da - vid, victorious Da - vid, He the Giant monster slew, Ten thousand praises are his

Wel - come, Wel - come, migh - ty Da - vid, He the Giant monster slew, Ten thousand praises are his

due; vic - to - - - rious Da - vid, vic - to - - - rious Da - vid, He the Gi - ant monster slew, Ten thousand

due; vic - to - - - rious Da - vid, vic - to - - - rious Da - vid, He the Gi - ant monster slew, Ten thousand

due; vic - to - - - rious Da - vid, vic - to - - - rious Da - vid, He the Gi - ant monster slew, Ten thousand

due; vic - to - - - rious Da - vid, vic - to - - - rious Da - vid, He the Gi - ant monster slew, Ten thousand

praises are his due.

praises are his due.

praises are his due.

praises are his due.

Solo. **CHORUS.** **Solo.** **Tutti.**

Glo - ri - fy the great Je - ho - vah, Glo - - ri - fy the great Je - ho - vah, Glo - ri - fy him, Glo - ri - fy him,

CHORUS.

Glo - - ri - fy the great Je - ho - vah, Glo - ri - fy him,

CHORUS.

Glo - - ri - fy the great Je - ho - vah, Glo - ri - fy him,

CHORUS.

Glo - - ri - fy the great Je - ho - vah, Glo - ri - fy him,

ALLEGRO. **Pia.** **For.** **Pia.**

SOLO. **TUTTI.**

Glo - - ri - - fy him ev - er - more, Glori - fy the great Je - ho - vah, Glo - ri - - fy him, Glo - ri - fy him,

Glo - - ri - fy the great Je - ho - vah, Glo - ri - - fy him, Glo - ri - fy him,

Glo - - ri - fy the great Je - ho - vah, Glo - ri - - fy him, Glo - ri - fy him,

Glo - - ri - fy the great Je - ho - vah, Glo - ri - - fy him, Glo - ri - fy him,

Glo - ri - - fy him ev - er - more. Solo. He that smote the ships - - - of

Glo - ri - - fy him ev - er - more. Solo. He that smote the ships of Tarshish,

Glo - ri - - fy him ev - er - more. Solo. He that smote the ships of Tarshish,

Glo - ri - - fy him ev - er - more. Solo. He that smote the ships of Tarshish,

Pia.

Tarshish.

He that smote the ships of Tarshish, with an east wind he scatter'd them, - - - He scatter'd them with an

He that smote the ships of Tarshish, with an east wind he scatter'd them, - - - He scatter'd them with an

He smote the ships, the ships of Tarshish, the ships of
 He smote the ships, the ships of Tarshish, the ships of
 east wind, He scatter'd them and laid them waste. He smote the ships, the ships of Tarshish, the ships of
 east wind, He scatter'd them and laid them waste. He smote the ships, the ships of Tarshish, the ships of

fz fz fz fz fz fz fz fz fz fz

Tutti. Tarshish, Glo-ri - - - fy, - - - Glo - - ri - fy him ev - er - more. **Pia.** He smote the
 Tarshish, Glo-ri - - - fy, - - - Glo - - ri - fy him ev - er - more. He smote the
 Tarshish, Glo - - - ri - - fy, Glo - - ri - fy him ev - er - more. He smote the
 Tarshish, Glo - - - ri - - fy, Glo - - ri - fy him ev - er - more. He smote the

fz fz ff fz fz fz fz fz Pia.

FOR.

ships, the ships of Tarshish, Glo - - - ri - - - fy him, Glo - - - - ri - - fy him ev - er

ships, the ships of Tarshish, Glo - - - ri - - - - fy him, Glo - - - - - ri - - fy him ev - er

ships, the ships of Tarshish, Glo - - - - ri - - fy him, Glo - - - - - ri - - fy him ev - er

ships, the ships of Tarshish, Glo - - - ri - - - - fy him, Glo - - - - - ri - - fy him ev - er

fz *fz* *fz* *fz* For.

- - more.

Solo.

- - more. Glo - ri - fy the great Je - ho - vah, Glo - ri - fy him,

- - more.

- - more.

Pia. For. Pia.

Solo.

Glo - ri - fy the great Je - ho - vah,

Glo - ri - fy him, Glo - ri - - fy him ev - er - more,

The first system of music is in G major (one sharp). It consists of five staves. The top staff is a vocal line with a solo section starting on the fifth measure. The lyrics 'Glo - ri - fy the great Je - ho - vah,' are written below the notes. The second staff continues the vocal line with the lyrics 'Glo - ri - fy him, Glo - ri - - fy him ev - er - more,'. The third and fourth staves are empty, likely for additional vocal parts. The fifth staff is a piano accompaniment featuring a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

For He is our God, He is the God of Is - ra - el.

The second system of music continues the piece in G major. It also consists of five staves. The top staff is a vocal line with the lyrics 'For He is our God, He is the God of Is - ra - el.' The second staff continues the vocal line. The third and fourth staves are empty. The fifth staff is a piano accompaniment with a similar style to the first system, featuring a flowing right-hand melody and a rhythmic left-hand bass line.

TUTTI.

Glo - - ri - fy the great Jehovah,

Glo - ri - fy him, Glo - - ri - - fy him ev - er -

TUTTI.

Glo - - ri - fy the great Jehovah,

Glo - ri - fy him, Glo - - ri - - fy him ev - er -

TUTTI.

Glo - - ri - fy the great Jehovah,

Glo - ri - fy him, Glo - - ri - - fy him ev - er -

TUTTI.

Glo - - ri - fy the great Jehovah,

Glo - ri - fy him, Glo - - ri - - fy him ev - er -

For.

- more.

- more.

- more.

He that smote the ships of Tarshish,

He that smote the ships of Tarshish, with an east wind he

- more.

He that smote the ships of Tarshish,

He that smote the ships of Tarshish,

with an east wind he

Thou O Lord didst lead thy people, thou didst

Thou O Lord didst lead thy people, thou didst

scatter'd them, with an east wind he scatter'd them, he scatter'd them. Thou O Lord didst lead thy people, thou didst

scatter'd them, with an east wind he scatter'd them, he scatter'd them. Thou didst lead thy people, thou didst

lead them O Lord to the prom - is'd land. Glo - ri - fy the great Je - ho - vah, Glo - ri -

lead them O Lord to the prem - is'd land. Glo - ri - fy the great Je - ho - vah, Glo - ri -

lead them O Lord to the prom - is'd land. Glo - ri - fy the great Je - ho - vah, Glo - ri -

lead them O Lord to the prom - is'd land. Glo - ri - fy the great Je - ho - vah, Glo - ri -

For.

fy him ev - er - more, ev - er - more, Glo - ri - fy the great - Je -

fy him ev - er - more, ev - er - more, Glo - ri - fy the great - Je -

fy him ev - er - more, ev - er - more, Glo - ri - fy the great - Je -

fy him ev - er - more, ev - er - more, Glo - ri - fy the great - Je -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "fy him ev - er - more, ev - er - more, Glo - ri - fy the great - Je -". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

ho - vah, Glo - ri - fy him ev - er - more, ev - er - more.

ho - vah, Glo - ri - fy him ev - er - more, ev - er - more.

ho - vah, Glo - ri - fy him ev - er - more, ev - er - more.

ho - vah, Glo - ri - fy him ev - er - more, ev - er - more.

The second system of the musical score continues the hymn. It features the same four vocal staves and piano accompaniment. The lyrics are: "ho - vah, Glo - ri - fy him ev - er - more, ev - er - more.". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melodic line in the right hand, ending with a double bar line.

CHORUS.

Sound a - - loud Je - ho - vah's name, Supreme in majesty and glory, Sound a - loud - - his name, Sound a -

Sound a - - - loud Je - ho - vah's name, Supreme in

Sound

ALLEGRO.

Sound a - - - loud Je - - ho - vah's name, Supreme in majesty and glory, Sound a -

loud his name, Sound a - - - loud Je - - ho - vah's name, Supreme in majesty and glory,

majesty and glory, Sound a - loud his name, Supreme in majesty and glo - - - ry, Sound a - loud his name, Sound a - loud his

a - - - loud Je - - ho - vah's name, Supreme in majesty and glory, Sound a - loud, Sound a - - - loud, Je -

loud his name, In lofty theme repeat his praises, In lof - - ty, lof - - ty theme,
 In lofty theme repeat his praise, In lof - - ty theme, Sound a - - - loud Je -
 name, Sound a - - - loud Je - ho - vah's name, In lofty theme repeat his praises, Sound a -
 - - ho - - vah's name, In lofty theme repeat his praise, re - - peat his praise, Sound, a -

Sound a - - - loud Je - - ho - - vah's name;
 - - ho - vah's name, Supreme in majesty and glory, In lof - - ty, lof - - ty theme, In lofty theme repeat his praises,
 - - loud, - - - - - sound a - loud - - his name. Sound a - -
 - - loud Je - hovah's name, Supreme in majesty and glory, Sound a - loud his name, Sound a -

Sound a - - - loud Je - - ho - - vah's name, Sound a - - - - loud Je -

In lofty theme repeat his praises, Sound a - - - loud Je - - ho - vah's name, Supreme in majes - ty and glory,

- - loud Je - - ho - - vah's name, Repeat his praise for ever - more, ever - more, Sound

- - loud his name, In lofty theme repeat his praises, Sound a - - - loud Je - - ho - - vah's name, Supreme in

- - ho - - vah's name, Repeat his praise for evermore, repeat his praise ever - more, In lofty theme repeat his praises, Repeat his

Sound a - - - loud Je - - ho - vah's name, Repeat his praise for evermore, Re - - peat his

a - - - loud Je - - ho - vah's name, In lofty theme repeat his praises, Repeat his praise for ever - more,

majesty and glory, Sound a - - - loud Je - - ho - vah's name, Repeat his praise for ever -

praise for ever - more, for ev - er - - more, Sound a - - - loud Je - - ho - vah's name, Repeat his

praise for ev - - er - more, Sound a - - - - loud Je - - ho - vah's name, Repeat his

for ev - - er - more, Sound a - - - - loud Je - - ho - vah's name, Repeat his praise, Repeat his praises,

more, for ev - - er - more, for ev - - er - more, Sound a - loud - - - - his name,

praise, Repeat his praise for ever - more, for ev - - er - more, for ev - - er - more, A - - - - men. - -

praise, Repeat his praise for ever - more, for ev - - er - more, for ev - - er - more, A - - - - men. - -

Repeat his praise for ever - more, for ev - - er - more, for ev - - er - more, A - - - - men. - -

Repeat his praise for ever - more, for ev - - er - more, for ev - - er - more, A - - - - men. - -

No. 12.

CHORUS. GREAT IS THE LORD.

COMPOSED BY MOZART, AND ADAPTED TO ENGLISH WORDS FOR THIS WORK.

ALLEGRO
MAESTOSO.

For.

CHORUS. *Pia.*

Great is the Lord! Great is the Lord, Bow down before him and a - - dore,

Great is the Lord! Great is the Lord, Bow down before him and a - - dore,

Great is the Lord! Great is the Lord, Bow down before him and a - - dore,

Great is the Lord! Great is the Lord, Bow down before him and a - - dore,

Pia. *Pia.* *For.*

The piano accompaniment for the chorus is in 4/4 time. It features a series of chords and single notes in both the treble and bass staves. The treble staff includes a trill at the end. The bass staff also includes a trill at the end.

For. **Pia.**

Bow down before him and a - - dore, Ex - alt and glo - - - ri - fy his ho - - ly

Bow down before him and a - - dore, Ex - alt and glo - - - ri - fy his ho - - ly

Bow down before him and a - - dore, Ex - alt and glo - - - ri - fy his ho - - ly

Bow down before him and a - - dore, Ex - alt and glo - - - ri - fy his ho - - ly

For. **Pia.** **For.**

name, The Lord is great, is great in power, Exalt him, Exalt him,

name, The Lord is great, is great in power, Exalt him, Exalt him,

name, The Lord is great, is great in power, Exalt him, Exalt him,

name, The Lord is great, is great in power, Exalt him, Exalt him,

Pia.

O put your trust in him, O put your trust in him, The Lord is great in

O put your trust in him, O put your trust in him, The Lord is great in

O put your trust in him, O put your trust in him, The Lord is great in

O put your trust in him, O put your trust in him, The Lord is great in

FOR.

power, Hope rests the conquest on Je - - ho - - - vah's name, Ex - alt him, Ex -

power, Hope rests the conquest on Je - - ho - - - vah's name, Ex - alt him, Ex -

power, Hope rests the conquest on Je - - ho - - - vah's name, Ex - alt him, Ex -

power, - - Hope rests the conquest on Je - - ho - - - vah's name, Ex - alt him, Ex -

For.

PIA.

- alt him, Ex - - alt Je - ho - vah's name! The Lord is great in

- alt him, Ex - - alt Je - ho - vah's name, Ex - - alt - - - Je - - - ho - - - vah's

- alt him, Ex - - alt Je - ho - vah's name! The Lord is great in power, The

- alt him, Ex - - alt Je - ho - vah's name! Ex - - alt - - -

Pia.

FOR. PIA. FOR.

power, The Lord is great in power, The Lord is great in power, is great in power, is

name, - - - The Lord is great in power, is great in power, is

Lord is great in power, Ex - alt him, The Lord is great in power, is great in power, is

- - Je - ho - - - - vah's name, The Lord is great in power, is great in power, is

For. Pia. For.

great in power, Hope rests the conquest on Je - - - ho - - - vah's

great in power, Hope rests the conquest on Je - - - ho - - - vah's

great in power, Hope rests the conquest on Je - - - ho - - - vah's

great in power, Hope rests the conquest on Je - - - ho - - - vah's

First Time.

name!

name!

name!

name!

He on - ly is my

He on - ly is my

Pia.

Pia.

Second Time.

name!

name!

name!

name!

Fine.

Rock - - and my sal - va - tion and my de - fence, and I shall not be mov - - ed, In

Rock - - and my sal - va - tion and my de - fence, and I shall not be mov - - ed, In

For.

God - - is my sal - va - - tion, In God - - is my sal - va - tion, my ref - - uge, my

God - - - is my sal - va - - tion, In God - - is my sal - va - tion, my ref - - uge, my

Pia. For. Pia. Cres. Pia.

This system contains the first two staves of a musical score. The top two staves are vocal parts, with lyrics: "God - - is my sal - va - - tion, In God - - is my sal - va - tion, my ref - - uge, my". The bottom two staves are piano accompaniment. The piano part begins with a series of chords and arpeggiated figures, marked with dynamics: "Pia.", "For.", "Pia.", "Cres.", and "Pia.".

ref - - - uge, My ref - uge - is in God, My ref - - - uge, My ref - - - uge, My

ref - - - uge, My ref - uge - is in God, My ref - - - uge, My ref - - - uge, My

Cres. Pia.

This system contains the second two staves of the musical score. The top two staves continue the vocal parts with lyrics: "ref - - - uge, My ref - uge - is in God, My ref - - - uge, My ref - - - uge, My". The bottom two staves continue the piano accompaniment, marked with dynamics: "Cres." and "Pia.".

TUTTI.

Ex - alt him, Ex - alt him, O put your trust in him,

TUTTI.

Ex - alt him, Ex - alt him, O put your trust in him,

ref - uge is in God, Ex - alt him, Ex - alt him, O put your trust in him,

TUTTI.

ref - uge is in God, Ex - alt him, Ex - alt him, O put your trust in him,

For.

PIA. **FOR.**

O put your trust in him, The Lord is great in power, Hope rests the

PIA. **FOR.**

O put your trust in him, The Lord is great in power, Hope rests the

PIA. **FOR.**

O put your trust in him, The Lord is great in power, Hope rests the

O put your trust in him, The Lord is great in power, - - - Hope rests the

Pia. **For.**

Solo.

con - quest on Je - - - ho - - - vah's name. His mercy en - dur - - eth en - dur - - eth ev - er -

Solo.

con - quest on Je - - - ho - - - vah's name. His mercy en - dur - eth ev - er -

con - quest on Je - - - ho - - - vah's name.

con - quest on Je - - - ho - - - vah's name.

Pia.

- more, O praise him, praise him, praise him all ye people, For the mer cy of the

- more, O praise him, praise him all ye people, For the mer - cy of the

For. Pia.

Pia.

The image shows a page from a musical score for 'The Lord's Prayer'. It features two vocal parts (Soprano and Alto) and piano accompaniment. The lyrics are: 'Lord, the mer - - cy of the Lord en - dur - - eth for ev - - er, en - - dur - - eth for'. The piano part includes a 'Cres.' (Crescendo) marking. The score is written on a single page with a large, decorative initial 'L' at the beginning of the first vocal line.

ev - er, en - - dur - - eth, en - - dur - - eth ev - - - er - more, Ex - alt him, Ex -

ev - er, en - - dur - - eth, en - - dur - - eth ev - - - er - more, Ex - alt him, Ex -

Ex - alt him, Ex -

Ex - alt him, Ex -

Cres. Pia. For.

alt him, Ex - alt Je - ho - vah's name, The Lord is great in power, The

alt him, Ex - alt Je - ho - vah's name, Ex - - alt - - - Je - - ho - - - vah's name, - - -

alt him, Ex - alt Je - ho - vah's name, The Lord is great in power, The Lord is great in

alt him, Ex - alt Je - ho - vah's name, Ex - alt - - - - - Je - - - ho - -

Lord is great in power, The Lord is great in power, is great in power, is great in

- - - - - The Lord is great in power, is great in power, is great in

power, Ex - alt him, The Lord is great in power, is great in power, is great in

- - - - - vah's name, The Lord is great in power, is great in power, is great is

Pia. For.

power, Hope rests the conquest on Je - - ho - - - - vah's name!

power, Hope rests the conquest on Je - - ho - - - - vah's name!

power, - - Hope rests the conquest on Je - - ho - - - - vah's name!

power, Hope rests the conquest on Je - - ho - - - - vah's name!

Be thou ex - - alt - ed a - bove the heav'ns, Thy

Be thou ex - - alt - ed a - bove the heav'ns, Thy

Be thou, O God, ex - alt - ed, ex - alt - ed above the heav'ns.

Be thou, O God, ex - alt - ed, ex - alt - ed above the heav'ns.

fp fp fp fp fp fp Pia. fp fp fp Pia.

Glory, Thy Glory, Thy Glo - ry a - - bove all the earth, Thy Glory, Thy

Glory, Thy Glory, Thy Glo - ry a - - bove all the earth, Thy Glory, Thy

For. For. *fp* *fp* For.

Glory, Thy Glo - - ry a - - bove all the earth !

Glory, Thy Glo - - ry a - - bove all the earth !

For. Pia. *pp*

DA CAPO. DA CAPO. DA CAPO. DA CAPO.

No. 13

CHORUS. 'COME, GENTLE SPRING.'

HAYDN.

FROM THE SEASONS.

ALLEGRETTO.

p dolce.

Piano introduction in G major, 6/8 time. The music is marked *p dolce* and *ALLEGRETTO*. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 6/8. The melody is gentle and flowing, with a mix of eighth and sixteenth notes.

Vocal staves for the chorus. The music is in G major, 6/8 time, marked *p*. The lyrics are: "Come, gen - tle Spring! e - the - real mild - ness, come! come, come! From". The melody is simple and catchy, with a mix of eighth and sixteenth notes. The lyrics are written below the staves.

Come, gen - tle Spring! e - the - real mild - ness, come! come, come! From

Come, gen - tle Spring! e - the - real mild - ness, come! come, come! From

Come, gen - tle Spring! e - the - real mild - ness, come! From out her win - try cave! From

Come, gen - tle Spring! e - the - real mild - ness, come! From out her win - - try

Piano accompaniment for the chorus. The music is in G major, 6/8 time, marked *fz*. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 6/8. The accompaniment is simple and rhythmic, with a mix of eighth and sixteenth notes.

out her win - try cave, bid torpid na - ture rise ! Come, come, gen - tle

out her win - try cave, bid torpid na - ture rise ! Come, come, gen - tle

out her win - try cave, bid torpid na - ture rise ! Come, gen - tle Spring, e -

cave, win - try cave, bid torpid na - ture rise ! Come, come, gen - tle

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'out her win - try cave, bid torpid na - ture rise !' and 'Come, come, gen - tle'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Spring ! e - the - real mild - ness, come ! From out her win - try cave, - - - - -

Spring ! e - the - real mild - ness, come ! From out her win - try cave, bid tor - pid Na - ture rise ! bid

- the - real mild - ness, come ! From out her win - try cave, bid tor - pid Na - ture rise ! bid

Spring ! e - the - real mild - ness, come ! From out her win - try cave, bid tor - pid Na - ture rise ! bid

The second system continues the musical piece. The vocal parts repeat the phrase 'Spring ! e - the - real mild - ness, come !' and then enter with 'From out her win - try cave, bid tor - pid Na - ture rise !'. The piano accompaniment continues with dynamic markings such as *fz*, *f*, and *p*.

f

O come, gen - tle Spring! e - the - real mild - ness, come! Come, gen - tle

tor - pid na - ture rise! *f* O come, gen - tle, gen - tle Spring! e - the - real mild - ness, come! Come, gen - tle

tor - pid na - ture rise! *f* O come, gen - tle, gen - tle Spring! e - the - real mild - ness, come!

tor - pid na - ture rise! *f* O come, gentle, gen - tle Spring! e - the - real mild - ness, come!

fz

f

Spring, e - the - real mild - ness, come! Come, gen - tle Spring, Come, gen - tle Spring,

Spring, e - the - real mild - ness, come! Come, gen - tle Spring, Come, gen - tle Spring,

Come, gen - tle Spring, O come, O come! Come, gen - tle Spring, Come, gen - tle Spring,

Come, gen - tle Spring, Come, gen - tle Spring, gen - tle Spring,

p

f

Come, gentle Spring, e - the - real mild - ness, come!

f

Come, gentle Spring, e - the - real mild - ness, come!

f

Come, gentle Spring, e - the - real mild - ness, come!

f

Come, gentle Spring, c - the - real mild - ness, come!

1st Soprano.

She comes, she comes, the

2d Soprano.

the

Alto.

She comes, she comes, the

p

gentle Spring! The softness of her breath we feel, And warb - lings through the woods are heard.

gentle Spring! The softness of her breath we feel, And warb - lings through the woods are heard.

gentle Spring! The softness of her breath we feel, And warb - lings through the woods are heard.

Tenor. The softness of her breath we feel, And warb - lings through the woods are heard.

The softness of her breath we feel, And warb - lings through the woods are heard.

f *ff*

*p**f*

She comes, She comes, the gentle Spring, the gen - tle Spring, - - - She comes, She comes, the

She comes, She comes, the gentle Spring, the gen - tle Spring, - - - She comes, She comes, the

She comes, She comes, the gentle Spring, the gen - tle Spring, - - - She comes, She comes, the

She comes, She comes, the gentle Spring, the gen - tle Spring, - - - She comes, She comes, the

*p**f*

gen - tle Spring.

gen - - tle Spring.

gen - - tle Spring.

gen - tle Spring.

Alto.

f

Tenor.

f

Base.

f

Not yet hath Win - - ter closed, hath Win - ter

Not yet hath Win - - ter closed his reign, Not yet hath win - - ter

Not yet hath Win - - ter closed his reign, Not yet hath win - - ter

closed his reign, But dead - - - - ly frosts - - - - at his be - hest As - sail each ten - der

p

closed his reign, But dead - - - - ly frosts - - - - at his be - hest As - sail each ten - der

p

closed his reign, But dead - - - - ly frosts - - - - at his be - hest As - sail each ten - der

p

f

shoot, - - - - each ten - - der shoot and leaf, And strike with i - cy killing hand.

shoot, - - - - each ten - - der shoot and leaf, And strike with i - cy killing hand.

shoot, - - - - each ten - - der shoot and leaf, And strike with i - cy killing hand.

fz *fz* *f* *p* *ff* *p*

8 8

Soprano. *p*

Come, gen - tle Spring, - - e - - the - - real mild - - ness,

Come, gen - tle Spring, - - e - - the - - real mild - - ness,

Come, gen - tle Spring, - - e - - the - - real mild - - ness,

Come, gen - tle Spring, - - e - -

come! - - - come, come! With ze - - phyr in thy smil - ing train, O

come! - - - come, come! With ze - - phyr in thy smil - ing train, O

come! - - - e - the - real mild - ness, come! With ze - - phyr in thy smil - ing train, O

- - the - - real mild - ness, come, With ze - - phyr in thy smil - ing train, Come, gentle

come, gen - tle Spring, O come and cheer our droop - ing hearts. - - - O come, O come,

come, gen - tle Spring, O come and cheer our droop - ing hearts. O come, O come,

come, gen - tle Spring, and cheer our droop - ing hearts. O come, O come,

Spring, gen - tle Spring, O come, and cheer our droop - ing hearts. O come, O come,

come! With ze - phyr in thy train, - - - and cheer our droop - ing hearts. O come, With ze - phyr in thy train, - - - and cheer our droop - ing hearts. O come!

O come, With ze - phyr in thy train, - - - and cheer our droop - ing hearts. O come!

come! With ze - phyr in thy train, - - - and cheer our droop - ing hearts. O come!

O come! With ze - phyr in thy train, - - - and cheer our droop - ing hearts. O come!

come! O come! With ze - phyr in thy train, - - - O come - - and

come! O come! With ze - phyr in thy train, - - - O come - - and

O come! O come! With ze - phyr in thy train, - - - O come! and

O come! O come! With ze - phyr in thy train, - - - O come! and

f *fz* *fz*

cheer our drooping hearts. O Come! come! come!

cheer our drooping hearts. O Come! come! come!

cheer our drooping hearts. O Come! come! come!

cheer - - our hearts. O Come! come! come!

p *f*

No. 14.

6 PRAISE YE THE LORD. 9

Largo.

Praise ye the Lord, Praise ye the Lord, Glo - ri - fy him,

Praise ye the Lord, Praise ye the Lord, Glo - ri - fy him,

Praise ye the Lord, Praise ye the Lord, Glo - ri - fy him,

Praise ye the Lord, Praise ye the Lord, Glo - ri - fy him,

ANDANTE
AD LIBITUM.

ff

Glori - fy him for ev - er.

Glori - fy him for ev - er.

Glori - fy him for ev - er.

Glori - fy him for ev - er.

fz

Allegro.

Sons of Zion come before him, bring the cymbal, bring the
 come before him, bring the
 Sons of Zion come before him, bring the cymbal, bring the
 come before him, bring the

ALLA MARCIA.

harp, bring the cymbal, bring the harp, High in glory, lo! he's seated on his bright majes - tic throne, on his bright majestic
 harp, bring the cymbal, bring the harp, High in glory, lo! he's seated on his bright majes - tic throne, on his bright majestic
 harp, bring the cymbal, bring the harp, lo! he's seated majestic throne, on his bright majestic
 harp, lo! he's seated majestic throne, on his bright majestic

throne. Sons of Zion, come before him, sound the lute, and strike the harp, sound the lute, strike the harp.

throne. come before him, strike the harp, sound the lute, strike the harp.

throne Sons of Zion, come before him, sound the lute, and strike the harp, sound the lute, strike the harp.

throne. come before him, strike the harp, sound the lute, strike the harp.

For. Sons of Zion come before him, sound the lute, and strike the harp, sound the lute and

For. Sons of Zion come before him, sound the lute, and strike the harp, sound the lute and strike the

For. Sons of Zi - on come before him, sound the lute, and strike the harp, sound the lute and strike the

For. Sons of Zi - on come before him, sound the lute, and strike the harp, sound the lute and

harp, sound the lute and harp, Sons of Zi - on, come be - fore him, sound the lute, and strike the

harp, sound the lute and strike the harp, Sons of Zi - on, come be - fore him, sound the lute, and strike the

harp, sound the lute and strike the harp, come be - fore him, strike the

harp, sound the lute and harp, come be - fore him, strike the

Pia. *For.* *Pia.*

harp, sound the lute and strike the harp, strike the harp, strike the harp, strike the harp. - -

harp, sound the lute and harp, strike the harp, strike the harp, strike the harp. - -

harp, sound the lute and strike the harp, strike the harp, strike the harp. - -

harp, sound the lute and harp, strike the harp, strike the harp. - -

Pia. *For.* *Pia.*

HOLY, LORD GOD OF HOSTS.

W. A. MOZART.

No. 16.

ADAGIO.

Piano introduction in B-flat major, 4/4 time. The score consists of two staves. The right hand features a series of sixteenth-note arpeggiated figures, while the left hand provides a simple harmonic accompaniment. Dynamics include piano (*p*) and forte (*f*). The piece concludes with a *Solo.* marking.

Vocal and piano accompaniment for the first vocal entry. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "Ho - - ly, ho - - ly, ho - - - ly, ho - - ly - - Lord God of". The piano accompaniment supports the vocal lines with arpeggiated figures. Dynamics include *Tutti. f* and *Solo.*

Piano introduction for the second vocal entry. The score consists of two staves. The right hand features a series of sixteenth-note arpeggiated figures, while the left hand provides a simple harmonic accompaniment. Dynamics include piano (*p*) and forte (*f*). The piece concludes with a *Solo.* marking.

TUTTI. f *Allegro. TUTTI. f*

Hosts, - Ho - - - - - ly, Ho - - - - - ly. Heaven and earth - -

Hosts, - Ho - - - - - ly, Ho - - - - - ly. Heaven and earth - -

Hosts, - Ho - - - - - ly, Ho - - - - - ly. Heaven and earth - -

Hosts, - Ho - - - - - ly, Ho - - - - - ly. Heaven and earth - -

p *f* *p* *f* *p* *f* *Allegro. Tutti. f*

6 7 7 6 7 7 6 6

- - - are full of thy glory, thy glo - ry, Heaven and earth - - - are full of thy glo - ry, thy

- - - are full of thy glory, thy glo - ry, Heaven and earth - - - are full of thy glo - ry, thy

- - - are full of thy glory, thy glo - ry, Heaven and earth - - - are full of thy glo - ry, thy

- - - are full of thy glory, thy glo - ry, Heaven and earth - - - are full of thy glo - ry, thy

6 2 6 4 3 6 3 3 -6 52

glo - ry, full of thy glo - ry, full of thy glo - ry; Ho - san - na in the high - - - - -

glo - ry, full of thy glo - ry, full of thy glo - ry; Ho - san - na in the high - - - est,

glo - ry, full of thy glo - ry, full of thy glo - ry; Ho - san - na in the high - -

glo - ry, full of thy glo - ry, full of thy glo - ry; Ho - san - na in the high - -

6 4 5

- - - - - est, ho - san - na in the high - -

in the high - - - - - est, ho - san - na in the high - -

- - - - - est, ho - san - na in the

- - - - - est, ho - san - na in the

6-5 6 4 6 6 4 2 6 4 3 6 4 5

Tasto. *Tasto.*

est, ho - san - na

est, ho - san - na

est,

est,

6 6 5 6 7 8 6 3 5 6 6 4 6 6 6

Adagio. *SOLO.*

in the high - - - est. Bles - - sed is he,

in the high - - - est. Bles - - sed is he,

in the high - - - est. Bles - - sed is he,

in the high - - - est. Bles - - sed is he, Bles -

Adagio. p

[B. A. C. A.—15] 43

Bles - - sed is he, *TUTTI. f* Bles - - - sed is he *p* who cometh in the name, *CRES.* in the name of the
 Bles - - sed is he, *TUTTI. f* Bles - - - sed is he *p* who cometh in the name, *CRES.* in the name of the
 Bles - - sed is he *TUTTI. f* Bles - - - sed is he *p* who cometh in the name, *CRES.* in the name of the
 - - sed, Bles - - sed is he, Bles - sed is he who cometh in the name, in the name of the
Tutti. f *Cres.* *f*

6 5 3 4 5 3 4 6 4 6 5 6 7

Lord, *SOLO.* who cometh in the name of the Lord,
 Lord, *SOLO.* who cometh in the name of the Lord,
 Lord, *SOLO.* who cometh in the name of the
 Lord, *SOLO.* who cometh in the name of the
p p f p

6 5

[illegible]

name, in the name of the Lord, Bles - - sed is he, Bles -
 name, in the name of the Lord, Bles - - sed is he, Bles -
 name, in the name of the Lord, Bles - - sed is he, Bles -
 name, in the name of the Lord, Bles - - sed is he, Bles - - sed Bles -

Musical score for "Blessed is he" featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal parts are arranged in four staves, each with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in the bottom staff, featuring a complex, flowing melody with many beamed sixteenth and thirty-second notes. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The lyrics are: "name, in the name of the Lord, Blessed is he, Blessed is he, Blessed is he, Blessed is he."

TUTTI. MEZZO. *f*TUTTI. MEZZO. *f*TUTTI. MEZZO. *f*TUTTI. MEZZO. *f*

- sed is he, Bles - - sed is he who cometh in the name, in the name of the Lord,

- sed is he, Bles - - sed is he who cometh in the name, in the name of the Lord,

- sed is he, Bles - - sed is he who cometh in the name, in the name of the Lord,

- sed is he, Blessed is he who cometh in the name, in the name of the Lord,

6 5/43 4 5/3 4/4 6 5/6 67 4 3

CRES.

CRES.

CRES.

CRES.

who cometh in the name, in the name of the Lord, in the name of the Lord,

who cometh in the name, in the name of the Lord, in the name of the Lord,

who cometh in the name, in the name of the Lord, in the name of the Lord,

who cometh in the name, in the name of the Lord, in the name of the Lord,

5 5/4 5/43 65

high - - - - - est, ho -

high - - - - - est, ho -

in the high - - - - - est,

in the high - - - - - est,

6 6 6 7 8 6 3 6 6 4 6 6 6

- - san - - - na in - - - the high - - - - - est.

- - - san - - - na in - - - the high - - - - - est.

- - - in the high - - - - - est.

- - - in the high - - - - - est.

ALLEGRO
MODERATO.

The great Jehovah is our aw - - - ful theme, Sublime in majesty, in power, su -

The great Jehovah is our aw - - - ful theme, Sublime in majes - ty, Sublime in majesty, in

The great Jehovah is our aw - - - ful theme, Sublime in majes - ty,

The great Jehovah is our aw - - - ful theme, Sublime in majes - ty, Sublime in

- - preme, The great Je - ho - - vah is our aw - - - ful - - - ful theme.

power, in power, su - preme, Sublime in majesty, in power, supreme, in power, su - preme, in

in power, su - preme, Sublime in majes - ty,

majesty, in power, su - preme, The

Sublime in majesty, supreme in power, su - - preme, supreme in power, supreme, su -
 power, - - - supreme, supreme in power, in power supreme, in power supreme, Sublime in majes - ty,
 The great Je - - ho - - vah is our
 great Je - ho - - vah is our aw - - - - - ful theme,

- preme in power, in power su - preme, Sublime in majes - ty, Sublime in majes - ty, Sublime in majes - ty,
 supreme in power, supreme, Sublime in majes - ty, Sublime in majes - ty, Sublime in majes - ty, Sublime in
 aw - - - - - ful theme, Sublime in majes - ty, Sublime in majes - ty, Sublime in majes - ty,
 Sublime in majes - ty, Sublime in majes - ty, Sublime in majes - ty,

Sublime in majes - ty, in power, in power supreme, in power supreme, Sublime in majes - ty, in power supreme, The great Je-
 majes - ty, in power, in power supreme, in power supreme, Sublime in majes - ty, in power supreme, The great Je-
 Sublime in majes - ty, in power, in power supreme, in power supreme, Sublime in majes - ty, in power supreme, The great Je-
 Sublime in majes - ty, in power, in power supreme, in power supreme, Sublime in majes - ty, in power supreme, The great Je-

- ho - - vah is our aw - ful theme, Hal - - le - lu - jah, Hal - le - lu - jah, Hal - le - - - lu - - jah.
 - ho - - vah is our aw - ful theme, Hal - - le - lu - jah, Hal - le - lu - jah, Hal - le - - - lu - jah.
 - ho - - vah is our aw - ful theme, Hal - - le - lu - jah, Hal - le - lu - jah, Hal - le - - - lu - jah.
 - ho - vah is our aw - ful theme, Hal - - le - lu - jah, Hal - le - lu - jah, Hal - le - - - lu - jah.

[B. A. C. A. — 16]

'SING TO JEHOVAH.'

FROM "TOD JESU," BY GRAUN.

No. 18.

ALLEGRO.

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line. A piano (p) dynamic marking is present.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The melody is simple and hymn-like, with lyrics: "Sing to Jeho - vah, sing prai - - ses, sing prai - - ses, Glo - - ry ye in his ho - ly name, Ex -".

Sing to Jeho - vah, sing prai - - ses, sing prai - - ses, Glo - - ry ye in his ho - ly name, Ex -

Sing to Jeho - vah, sing prai - - ses, sing prai - - ses, Glo - - ry ye in his ho - ly name, Ex -

Sing to Jeho - vah, sing prai - - ses, sing prai - - ses, Glo - - ry ye in his ho - ly name, Ex -

Piano accompaniment for the vocal parts. It continues the melody from the introduction, with the right hand playing the main tune and the left hand providing harmonic support. The piece concludes with a final chord.

- tol him, Ex - tol him, rejoice be - fore him,

- tol him, Ex - tol him, rejoice be - fore him,

- tol him, Ex - tol him, rejoice be - fore him,

- tol him, Ex - tol him, rejoice be - fore him, O put your trust in the Lord, He is thy

f

O put your trust in the Lord,

O put your trust in the Lord,

O put your trust in the Lord, He is thy hope and thy shield, Exalt his name, Exalt his name, Ex - alt his name, O put your

hope and thy shield, He is thy hope and thy shield, He is thy hope, thy hope, thy hope, He is thy hope, thy

O put your trust in the Lord, He is thy hope and thy shield, Exalt his name, Exalt his name, He - - is thy -

He is thy hope and thy shield, Ex - alt his name, O put your trust in the Lord, He is thy hope and thy shield, Exalt his name, Exalt his

trust in the Lord, He is thy hope, He is thy hope, thy hope and thy shield, He is thy hope, He is thy

hope - - and thy shield, O put your trust in the Lord, He is thy hope and thy shield,

- - hope - - is thy hope, thy hope and shield, O put your

name, Exalt his name, Exalt his name, Exalt his name, O put your trust in the Lord, He is thy hope and thy

hope, thy hope, - - thy hope and shield, put your trust in the Lord, in the Lord, O put your trust in the Lord, He

Exalt his name, Exalt his name, his name, O put your trust in the Lord, He is thy hope and thy shield, thy

trust in the Lord, He is thy hope and shield, Exalt his name, Exalt his name, He - - - is thy -
 shield, O - - put your trust in the Lord, He is thy - - - hope and shield, Exalt his name, Exalt his
 - - is thy hope, He is thy hope, He is thy - hope and shield, thy hope and thy
 shield, O - - put your trust in the Lord, He is thy hope and shield,

- - - hope - - - and shield, Exalt his name, Exalt his name, Exalt his name,
 name, He is thy - - - hope, - - - thy hope and thy shield, O put your
 shield, He is thy hope, thy hope, thy hope, He - - is thy hope and thy shield,
 Exalt his name, Exalt his name, He is thy hope and thy shield, O put your trust in the Lord,

O - - put your trust in the Lord, He is thy hope, thy hope - - -
 trust in the Lord, He is thy hope and thy shield, He is thy hope, O put your trust in the
 O - - put your trust in the Lord, O - - - put your trust in the Lord, He is thy
 He is thy hope and thy shield, thy hope and thy shield, O - - - put your trust in the

- - and thy shield, Exalt his name, Exalt his name ev - er more, ev - er more, ev - - er more, Sing to Je -
 Lord, He is thy hope and thy shield, Ex - - - alt his name ev - - er more, Sing to Je -
 hope and thy shield, He is - - - thy hope, - - - Ex - alt his name ev - - er more, Sing to Je -
 Lord, He is thy hope and thy shield, Exalt his name, Exalt his name ev - - er more, Sing to Je -

UNISON.

ho - vah, Sing prais - - - es, Sing prais - - - es, Glo - - ry ye in his ho - - ly

- ho - vah, Sing prai - - - - ses, Sing prai - - - - ses, Glo - - ry ye in his ho - - ly

- ho - vah, Sing prai - - - - ses, Sing prai - - - - ses, Glo - - ry ye in his ho - - ly

- ho - vah, Sing prai - - - - ses, Sing prai - - - - ses, Glo - - ry ye in his ho - - ly

name, Ex - tol him, Ex - tol him, rejoice be - fore him.

name, Ex - tol him, Ex - tol him, rejoice be - fore him.

name, Ex - tol him, Ex - tol him, rejoice be - fore him.

name, Ex - tol him, Ex - tol him, rejoice be - fore him.

For. *p*

ALLEGRO.

Sym.

f Blessing and honor, glory and power, *p* Be un - to him who sit - teth up - on the

f Blessing and honor, glory and power, *p* Be un - to him who sit - teth up - on the

f Blessing and honor, glory and power, *p* Be un - to him who sit - teth up - on the

f Blessing and honor, glory and power, *p* Be un - to him who sit - teth up - on the

f

throne, - - - and un-to the Lamb, Blessing and hon-or, glo-ry and power,

throne, - - - and un-to the Lamb, Blessing and hon-or, glo-ry and

throne, - - - and un-to the Lamb, Blessing and hon-or, glo-ry and

throne, - - - and un-to the Lamb, Blessing and hon-or, glo-ry and

Bless-ing and hon-or, glory and power, for ev-er, ev-er-more for ev-er, ev-er-more,

pow-er, Glo- - - - - ry and power, for ev-er, ev-er-more, for ev-er, ev-er-more,

pow-er, Glo- - - - - - - - ry and power, for ev-er, ev-er-more, for ev-er, ev-er-more,

pow-er, Glo- - - - - - - - ry and power, for ev-er, ev-er-more, for ev-er, ev-er-more,

[B. A. C. A. — 17] Pedal.

p Bless - - - - - ing and hon - or,

p Bless - - - - - ing and hon - or,

p Bless - - - - - ing and hon - or,

p Bless - - - - - ing and hon - or,

p Bless - - - - - ing and hon - or,

The first system consists of five staves. The top four are vocal staves (Soprano, Alto, Tenor, Bass) and the bottom is a grand staff for piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts enter with a half note on G4, followed by a dotted half note on A4, and then a half note on B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

f Glo - - - - - ry and pow - er Be un - to him - - - - - who sit - teth up -

f Glo - - - - - ry and pow - er Be un - to him - who sit - teth up -

f Glo - - - - - ry and pow - er Be un - to him - who sit - teth up -

f Glo - - - - - ry and pow - er Be un - to him - who sit - teth up -

The second system continues the musical piece. It features the same vocal and piano staves. The vocal parts enter with a half note on G4, followed by a dotted half note on A4, and then a half note on B4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two sharps.

- - on the throne and un - to the Lamb, ev - ermore, for ev - ermore, ev - ermore, for ev - ermore,

- - on the throne and un - to the Lamb, ev ermore, for ev - ermore, ev - ermore, for ev - ermore,

- - on the throne and un - to the Lamb, ev ermore, for ev - ermore, ev - ermore, for ev - ermore,

- - on the throne and un - to the Lamb, ev - ermore for ev - ermore, ev - ermore, for ev - ermore,

Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, A - - - - -

lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, A - - - - -

lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, A - - - - -

lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, A - - - - -

Pedal.

men, Blessing and honor,

men, Blessing and honor,

men, Blessing and honor,

men, Blessing and honor,

Pedal.

p

glory and power Be un - to him who sitteth up - - on the throne - - - and

p

glory and power Be un - to him who sitteth up - - on - - the throne - - - and

p

glory and power Be un - to him who sitteth up - - on - - the throne - - - and

p

glory and power Be un - to him who sitteth up - - on - - the throne, - - - and

p

f

un - to the Lamb, Blessing and hon - or, glo - ry and pow - er,

f

un - to the Lamb, Blessing and hon - or and pow - er,

f

un - to the Lamb, hon - or and pow - er,

f

un - to the Lamb, Blessing and hon - or, glo - ry and pow - er,

f

be un - - to him who sit - teth up - - on - - the throne, - - - - - and

be un - to him who sit - teth up - - on - - the throne, - - - - - the throne and

be un - to him who sit - teth up - - - on the throne, un - to him, and

be un - to him, un - to him, and

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are distributed across the vocal staves, with some staves having multiple lines of lyrics. The piano part features arpeggiated chords and some trills marked 'tr'.

un - to the Lamb for ev - er, ev - ermore, for ev - er, ev - ermore,

un - to the Lamb for ev - er, ev - ermore, for ev - er, ev - ermore,

un - to the Lamb for ev - er, ev - ermore, for ev - er, ev - ermore,

un - to the Lamb for ev - er, ev - ermore, for ev - er, ev - ermore,

Pedal.

The second system of the musical score continues with four vocal staves and two piano staves. The vocal parts have the same lyrics as the first system. The piano accompaniment continues with arpeggiated figures. The system concludes with a 'Pedal.' instruction at the bottom left.

p

Bless - - - - - ing and hon - or, Glo - - - - - ry and pow - er,

p

Bless - - - - - ing and hon - or, Glo - - - - - ry and pow - er,

p

Bless - - - - - ing and hon - or, Glo - - - - - ry and pow - er,

p

Bless - - - - - ing and hon - or, Glo - - - - - ry and pow - er,

f

Be un - to him who sitteth up - on the throne, and unto the Lamb, ev - er - more, for ev - er more,

f

Be un - to him - - - - - who sitteth up - on the throne, and unto the Lamb, ev - er more, for ev - er more,

f

Be un - to him who sitteth up - on the throne, and unto the Lamb, ev - er more, for ev - er more,

f

Be un - to him who sitteth up - on the throne, and unto the Lamb, ev - er more, for ev - er more,

ev - - er - more, for ev - - er - more, Halle - lujah, Halle - lujah, Halle - lujah, A - men.

ev - - er - more, for ev - - er - more, Halle - lujah, Halle - lujah, Halle - lujah, A - men.

ev - - er - more, for ev - - er - more, Halle - lujah, Halle - lujah, Halle - lujah, A - men.

ev - - er - more, for ev - - er - more, Halle - lu - - - jah, Halle - lu - - - jah, Halle - lujah, A - men.

Pedal.

Hal - - le - - lu - - jah, A - - - men, Halle - lujah, Amen, Halle - lujah, Amen.

Hal - - le - - lu - - jah, A - - - men, Halle - lujah, Amen, Halle - lujah, Amen.

Hal - - le - - lu - - jah, A - - - men, Halle - lujah, Amen, Halle - lujah, Amen.

Hal - - le - - lu - - jah, A - - - men, Halle - lujah, Amen, Halle - lujah, Amen.

Solo. *Pia.*

Let us with a joy - ful mind, Praise the Lord for he is kind, For his mercies shall endure, Ev - er faithful, ever

ALLEGRO.

TUTTI. *f*

Halle - lujah, Amen, Halle - lujah, Amen, Halle - lujah, A - men, Halle - lujah, A - - men,

TUTTI. *f*

sure. Halle - lujah, Amen, Halle - lujah, Amen, Halle - lujah, A - - men, Halle - lujah, A - - men,

TUTTI. *f*

Halle - lujah, Amen, Halle - lujah, Amen, Halle - lujah, A - - men, Halle - lujah, A - - men,

TUTTI. *f*

Halle - lujah, Amen, Halle - lujah, Amen, Halle - lujah, A - - men, Halle - lujah, A - - men,

A - - - men, A - - - men, Hal - - le - lujah, Halle - lujah, Halle - lujah, A - - men, Halle -
 A - - - men, A - - - men, Hal - - le - lujah, Halle - lujah, Halle - lujah, A - - men, Halle -
 A - - - men, A - - - men, Hal - - le - lujah, A - - - men, A - - - -
 A - - - men, A - - - men, Hal - - le - lujah, Halle - lujah, Halle - lujah, A - - men, Halle -

[illegible]

Halle - lujah, shall en - - dure, Hal - le - lujah,
 Halle - lujah, shall en - - dure, Hal - le - lujah,
 Halle - lujah, For his mer - cies Hal - le - lujah,
 Halle - lujah, shall en - - dure, Hal - le - lujah,

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes.

ev - er sure, A - men, A - men, Ev - er faith - ful, ev - er sure, Halle - lujah, Halle -
 ev - er sure, A - - men, A - men, Ev - er faith - ful, ev - er sure, Halle - lujah, Halle -
 Ev - er faith - ful, A - - men, A - men,
 ev - er sure, A - men, A - men, Ev - er faith - ful, ev - er sure, Halle - lujah, Halle -

The piano accompaniment continues with a treble and bass staff. The treble staff has a more active melodic line with many beamed sixteenth notes, and the bass staff continues with a steady harmonic accompaniment.

lujah, A - - men, A - men, A - - - - men, A - - - - men, A - men, A - men, A - men,

lujah, A - men, A - - men, A - - - - men, A - - - - men, A - men, A - men, A - men,

A - men, A - - - - men, A - - - - men, A - men, A - men, A - men,

lujah, A - men, A - men, A - - - - men, A - - - - men, A - men, A - men, A - men,

The first system of the musical score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a piano accompaniment in treble clef, and the sixth staff is in bass clef. The key signature has one flat (B-flat). The music is in 4/4 time. Measures 1-12 are shown, with lyrics aligned under the vocal staves.

Solo. Pia.

Let us with a joyful mind, Praise the Lord, for

p

The second system of the musical score consists of six staves. The top four staves are vocal parts, mostly containing rests. The fifth staff is a piano accompaniment in treble clef, and the sixth staff is in bass clef. The key signature has one flat. The music is in 4/4 time. Measures 13-24 are shown. The lyrics 'Solo. Pia.' and 'Let us with a joyful mind, Praise the Lord, for' are placed under the vocal staves. A piano dynamic marking (*p*) is placed under the fifth staff in measure 20.

Halle - lujah, A - men, Halle -
 he is kind, For his mercies shall endure, Ev - er faithful, ever sure. Halle - lujah, A - men, Halle -
 Halle - lujah, A - men, Halle -
 Halle - lujah, A - men, Halle -
 For.

- lujah, A - - men, Halle - lujah, A - - men, Halle - lujah, A - - men, Hal - le - lu - jah, A - - -
 - lujah, A - - men, Halle - lujah, A - - men, Halle - lujah, A - - men, Hal - le - lu - jah, A - - -
 - lujah, A - - men, Halle - lujah, A - - men, Halle - lujah, A - - men, Hal - le - lu - jah, A - - -
 - lujah, A - - men, Halle - lujah, A - - men, Halle - lujah, A - - men, Hal - le - lu - jah, A - - -

men, A - - - men, Halle - lujah, Halle - lujah, Amen, A - - men, Halle - lujah, Halle - lujah,

men, A - - - - men, Halle - lujah, Halle - lujah, Amen, A - - men, Halle - lujah, Halle - lujah,

men, A - - - - men, Halle - lu - jah, A - - - - - men, Halle - lujah, Hal - le - lu - jah, A - -

men, A - - - - men, Halle - lujah, Halle - lujah, Amen, A - - men, Halle - lujah, Hal - le - lu - jah, A - -

A - - men, A - - - - - men, A -

A - - men, Hal - le - lu - jah, A - - - men, Halle - lu - jah, A - - - men, A -

- - - - men, Hal - le - lu - jah, A - - - men, Halle - lu - jah, A - - - men, A -

- - - - men, Halle - lujah, Halle - lujah, Halle - lujah, A - men, Halle - lujah, Halle - lujah, A - men, A -

men, A - - - men, Halle - lujah, Halle - lujah, A - men, A - - - - -

men, A - - - men, Halle - lujah, Halle - lujah, A - men, Hal - le -

men, A - - - - men, Halle - lujah, Halle - lujah, A - - - - - men, Hal - le -

men, A - - - - men, Halle - lujah, Halle - lujah, A - - - - - men, Hallelujah, Halle -

men, A - - - - men, Halle - lujah, Halle - lujah, A - - - - - men, Hallelujah, Halle -

men, A - - - - men, A - - - - men, A - - - - men, A - - - - men,

lu - jah, A - - men, Halle - lu - jah, A - - men, A - - - men, A - - - men, A - - - men,

lu - jah, A - - men, Halle - lu - jah, A - - men, A - - - men, A - - - men, A - - - men,

lujah, Halle - lujah, A - men, Halle - lujah, Halle - lujah, A - men, A - - - men, A - - - men,

lujah, Halle - lujah, A - men, Halle - lujah, Halle - lujah, A - men, A - - - men, A - - - men,

A - - men, A - - men, Halle - lujah, A - - men, A - - - - men, Halle - lujah, A - men, A - - - -
 A - - men, A - - men, Halle - lujah, A - - - - - men, Halle - lujah, A - men, A - - - -
 A - - men, A - - men, Halle - lujah, A - - - - - men, Halle - lujah, A - men, A - - - -
 A - - men, A - - men, Halle - lujah, A - - - - - men, Halle - lujah, A - men, A - - - -

men, A - - - men, A - - - men, A - - - men.
 - men, A - - - men, A - - - men, A - - - men.
 men, A - - - men, A - - - men, A - - - men.
 men, A - - - men, A - - - men, A - - - men.

men, A - - - men, A - - - men, A - - - men.

p

Let us with a joyful mind, Praise the Lord, for he is kind; For his

p

Let us with a joyful mind, Praise the Lord, for he is kind; For his

p

Let us with a joyful mind, Praise the Lord, for he is kind; For his

p

Let us with a joyful mind, Praise the Lord, for he is kind; For his

f

mercies shall endure, Ever faithful, ever sure, A - - - men, A - - - men.

f

mercies shall endure, Ever faithful, ever sure, A - - - men, A - - - men.

f

mercies shall endure, Ever faithful, ever sure, A - - - men, A - - - men.

f

mercies shall endure, Ever faithful, ever sure, A - - - men, A - - - men.

CHORUS. 'OH, HOW BEAUTIFUL THY GARMENTS, O ZION.' NAUMANN.

ADAPTED TO ENGLISH WORDS, AND ARRANGED EXPRESSLY FOR THIS WORK.

No. 21.

LARGHETTO.



Solo.

Oh! how beau - - ti - ful thy gar - ments, O Zi - on, Oh! how beau - ti - ful thy garments, O Zi - on, How

Solo.

Oh! how beau - - ti - ful thy gar - ments, O Zi - on, Oh! how beau - ti - ful thy garments, O Zi - on, How

The vocal parts (Soprano and Alto) enter with the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

beauti - ful, how beauti - ful thy gar - - - ments, thy gar - - ments, O Zi - on.

beauti - ful, how beauti - ful thy gar - - - ments, thy gar - - ments, O Zi - on.

CORO.

Pray for the peace, Pray for the peace, the peace of Je -

Pray for the peace, Pray for the peace, the peace of Je -

Pray for the peace, Pray for the peace, the peace of Je -

Pray for the peace, Pray for the peace, the peace of Je -

SOLO.

- - ru - sa - lem, They shall prosper, They - - - shall pros - per, They shall prosper, shall

- - ru - sa - lem, They shall pros - per, They - - - shall prosper, They shall

- - ru - sa - lem, SOLO.

- - ru - sa - lem, They shall pros - per, They shall prosper, They shall

pros - per that love thee, They shall prosper, shall prosper that love thee, shall prosper, that

pros - per that love thee, They shall prosper that love thee, shall - - prosper, that

pros - per that love thee They shall pros - - - per shall prosper, that

pp *mf* *pp* *mf* *pp* *mf*

Allegro.

f CORO.

love - - - thee.

love - - - thee.

Put on thy

f CORO.

Put on thy

f CORO.

Put on thy

f CORO.

Put on thy

love - - - thee.

f

strength, thy strength, O Zi - - on, thy strength, O Zi - on,

Put on thy strength, thy strength, O

strength, thy strength, O Zi - - on, thy - - strength, O Zi - on,

Put on thy strength, thy strength, O

strength, thy strength, O Zi - - on, thy strength, O Zi - on,

Put on thy strength, - - -

strength, thy strength, O Zi - - on, thy - - strength, O Zi - on,

Put on thy strength, thy strength, O

Zi - - on, Put on thy strength, thy strength, O Zion, O Zion, O Zi - - - on, Put on thy
 Zi - - on, Put on thy strength, thy strength, O Zion, O Zi - on, O Zi - on, O Zi - on, Put on thy
 Put on thy strength, O Zion, O Zion, O Zion, O - - Zi - on, Put on thy
 Zi - - on, Put on thy strength, O Zion, O Zion, O Zion, O - - Zi - on, Put on thy

strength, thy strength, O Zion, Pray for the peace, the peace of Je - ru - salem, Peace,
 strength, thy strength, O Zion, Pray for the peace, the peace of Je - ru - salem, Peace,
 strength, - O Zion, Pray for the peace, the peace of Je - ru - salem, Peace,
 strength, thy strength, O Zion, Pray for the peace, the peace of Je - ru - salem, Peace,

p

Peace be with - in - - thy walls, and plenteous - ness with - in thy palaces, Put on - - - thy

Peace be with - in - - thy walls, and plenteous - ness with - in thy palaces, Put on thy

Peace be with - in - - thy walls, and plenteous - ness with - in thy palaces, Put on - - - thy

Peace be with - in - thy walls, and plenteous - ness with - in thy palaces, Put on - - - thy

strength, O - - - - Zion, O Zi - - on, O Je - - - ru - sa - lem,

strength, Put on thy strength, - - O Zi - - on, O Je - - - ru - sa - lem,

strength, O - - - - Zion, O Zi - - - on, O Je - - - ru - sa - lem,

strength, Put on thy strength, - - O Zi - - - on, O Je - - - ru - sa - lem,

O Je - - ru - sa - lem, thou ho - - - ly ci - ty, thou ho - - - ly, ho - ly city,

O Je - - ru - sa - lem, thou ho - - - ly ci - ty, thou ho - - - ly, ho - ly city,

O Je - - ru - sa - lem, thou ho - - - ly ci - ty, thou ho - - - ly, ho - ly city,

O Je - - ru - sa - lem, thou ho - - - ly ci - ty, thou ho - - - ly, ho - ly city,

p Joy and peace shall dwell in thee, *f* Joy and peace shall dwell in thee, *p* Joy and peace, *f*

p Joy and peace shall dwell in thee, *f* Joy and peace shall dwell in thee, shall dwell in thee,

shall dwell in thee, shall dwell in thee, shall dwell in thee,

shall dwell in thee, shall dwell in thee, shall dwell in thee,

p *f* *p* *f*

Joy and peace, Joy and peace shall dwell in thee, shall dwell in thee, -
 shall dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee, -
 shall dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee,
 shall dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee,
 shall dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee,

[illegible]

and ev - er, and ev - er, A - - - - -

ev - er and ev - er, for ev - er and ev - er, A - - - - -

ev - er and ev - er, for ev - er and ev - er, A - - - - -

for ev - er, for ev - er and ev - er, A - - - - -

tr

- men, A - - - men, A - - - men, A - - - men, A - - - men, A - - - men.

- - men, A - - - - men, A - - - - men, A - - - - men.

- men, A - - - men, A - - - - men, A - - - - men, A - - - - men.

- - men, A - - - men, A - - - - men, A - - - - men, A - - - - men.

p *f* *p*

The Lord is great, and greatly to be praised, The Lord is great, and greatly to be praised,
 The Lord is great, greatly to be praised, The Lord is great, greatly to be praised,
 The Lord is great, greatly to be praised, The Lord is great, greatly to be praised,
 The Lord is great, greatly to be praised, The Lord is great, greatly to be praised,

**LARGHETTO.
MAESTOSO.**

f *p* *p*

f *f* *f*

Who shall not fear him, And glori - fy, And glori - fy his name, The Lord is great,
 Who shall not fear him, And glori - fy, And glori - fy his name, The Lord is great,
 Who shall not fear him, and glori - fy his name, and glori - fy his name, The Lord is great,
 Who shall not fear him, And glori - fy, and glori - fy his name, The Lord is great,

p *f* *p*

p *Cres.* *f* *f*

and greatly to be praised, The Lord is great, and greatly to be

p *Cres.* *f* *f*

and greatly to be praised, The Lord is great, and greatly to be

p *Cres.* *f* *f*

and greatly to be praised, The Lord is great, The Lord is great, and greatly to be

p *Cres.* *f* *f*

The Lord is great, and greatly to be praised, The Lord is great, and greatly to be

p *Cres.* *f* *p* *p* *f*

praised, greatly to be praised, Who shall not fear his name, All nations, All nations shall come and worship

p *f*

praised, greatly to be praised, Who shall not fear his name, All nations shall come and wor - - - ship

p *f*

praised, greatly to be praised, Who shall not fear his name, All nations shall come, shall come and worship

p *f*

praised, greatly to be praised, Who shall not fear his name, and wor - - - ship, worship

him, and glo-ri-fy his name, Who shall not fear him? Who shall not fear him?

him, and glo-ri-fy his name, Who shall not fear him? Who shall not fear him?

him, and glo-ri-fy his name, Who shall not fear him? Who shall not fear him?

him, and glo-ri-fy his name, Who shall not fear him? Who shall not fear him?

ALLEGRO.

Blessed is the people that know the joy-ful sound, Blessed is the people that know the joy-ful sound.

Blessed is the people that know the joy-ful sound, Blessed is the people that know the joy-ful sound,

Blessed is the people that know the joy-ful sound, Blessed is the people that know the joy-ful sound,

Blessed is the people that know the joy-ful sound, Blessed is the people that know the joy-ful sound,

Allegro.

They shall ev - - er walk in the light of his coun - te - nance, shall

They shall ev - - er walk, They shall ev - er walk, They shall ev - er

They shall ev - - er walk, They shall ev - er walk, They shall ev - er

They shall walk, shall ev - - er walk, shall ev - er, ev - er walk in the

p

ev - - - er walk in the light - - - of his - - countenance,

walk in the light, in the light of his - - countenance,

walk in the light, in the light of his - - countenance,

light, the light of his countenance,

shall they re - joice, - and in his righteous - ness shall be ex - alt - - - ed !

In his name - shall they re - joice, - and in his righteous - ness shall be ex - alt - - - ed !

In his name - shall they re - joice, - and in his righteous - ness shall be ex - alt - - - ed !

In his name shall they re - joice, and in his righteous - ness shall be ex - - alt - - ed ! He is their

He is their glo - ry, He is their glo - ry, He is their glo - ry, their glory and their

He is their glo - ry, He is their glo - ry, He is their glo - ry, their glory and their

He is their glo - ry, He is their glo - ry, He is their glo - ry, their glory and their

glo - - ry, He is their glo - - ry, He is their glo - ry, their glo - ry, their glory and their

strength, their glory, their glory, their glory, their glo - - ry and their strength, - - - - -

strength, their glory, their glory, their glory, their glo - - ry and their strength, - - - - -

strength, their glory, their glory, their glory, their glo - - ry and their strength, - - - - -

strength, He is their glo - - - - - ry and their strength, He is their glory and their strength, - - - - -

mf

Bless - ed is the peo - - ple that know the joy - ful sound, Bless - ed is the peo - - ple that

mf

Bless - ed is the peo - - ple that know the joy - ful sound, Bless - ed is the peo - - ple that

mf

Bless - ed is the peo - - ple that know the joy - ful sound, Bless - ed is the peo - - ple that

mf

Bless - ed is the peo - - ple that know the joy - ful sound, Bless - ed is the peo - - ple that

know the joyful sound, They shall ev - er walk in the light of his

know the joyful sound, They shall ev - er walk, They shall ev - er walk,

know the joyful sound, They shall ev - er walk, They shall ev - er walk,

know the joyful sound, For they shall ev - - er walk, shall ev - er walk, shall ev - er, ev - er

8v.

coun - tenance, shall ev - - - er, walk in the light, in the light of his countenance, In - - - his
 They shall ev - er walk, ev - er walk in the light, in the light of his countenance, In - - - his
 They shall ev - er walk, ev - er walk in the light, in the light of his countenance, And in his righteousness shall
 walk in the light, shall walk in the light, in the light of his countenance,

righteousness shall they be ex - - alt - - ed, and in - - - his name shall they re - - joice, and
 righteousness shall they be ex - - alt - - ed, and in - - - his name shall they re - - joice, - - and
 they be ex - - alt - - ed, shall they re -
 shall be ex - - alt - - ed, And in his name shall they re - joice, And in his name shall

CRES. *ff*
 CRES. *ff*
ff

in his name shall they, shall they re - joice, In - - his righteousness shall they be ex - - alt - ed, and

in his name shall they, shall they re - joice, In - - his righteousness shall they be ex - - alt - ed, and

- - joice, shall they - re - joice, and in thy righteousness shall they be ex - - alt - - - -

they shall they re - joice, shall be ex - - alt - ed, and in his

in - - - - his name shall they re - - joice, and in his name shall they, shall they re -

in - - - - his name shall they re - - joice, - - - and in his name shall they, shall they re -

- - - - shall they re - - - joice, shall they - - re -

name shall they re - joice, and in his name shall they, shall they re -

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are: - joice, and in thy name shall they re - - - joice, and in thy name shall. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

- joice, and in thy name shall they re - - - joice, and in thy name shall

- joice, and in thy name shall they re - - - joice, and in thy name shall

- joice, and in thy name shall they re - - - joice, and in thy name shall

- joice, and in thy name shall they re - - - joice, and in thy name shall

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are: they re - - - - - joice. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

they re - - - - - joice.

they re - - - - - joice.

they re - - - - - joice.

they re - - - - - joice.

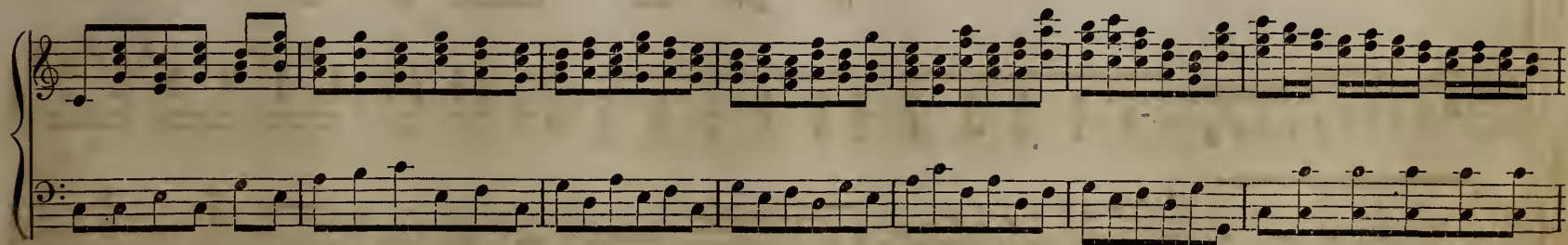
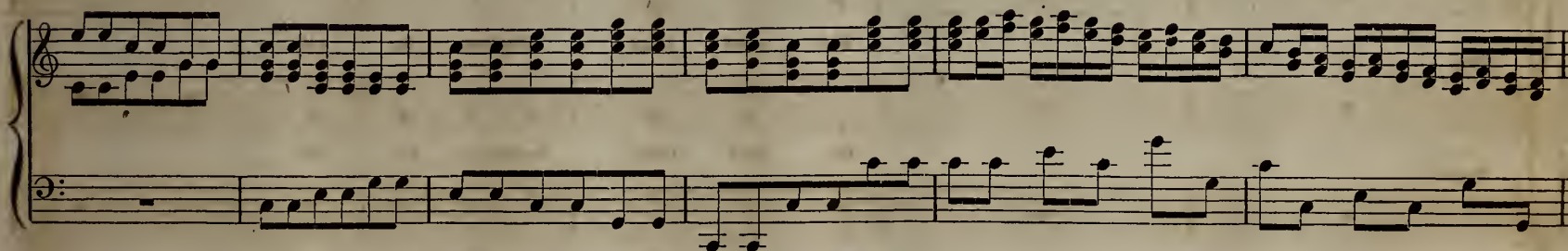
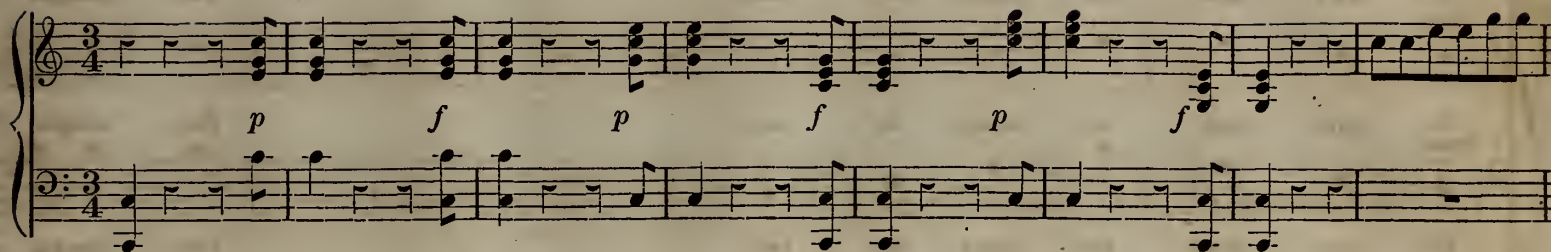
DOUBLE CHORUS.

'HE GAVE THEM HAILSTONES FOR RAIN.'

HANDEL.

No. 23.

ALLEGRO.



FIRST CHOIR.

Soprano.
He gave them hail - - stones for rain, Fire, mingled with the

Alto.
He gave them hail - - stones for rain, Fire, mingled with the

Tenor.
He gave them hail - - stones for rain, Fire, mingled with the

Base.
He gave them hail - - stones for rain, Fire, mingled with the

He gave them hail - stones for rain, Fire, mingled with the

SECOND CHOIR.

Soprano.
He gave them hailstones for rain,

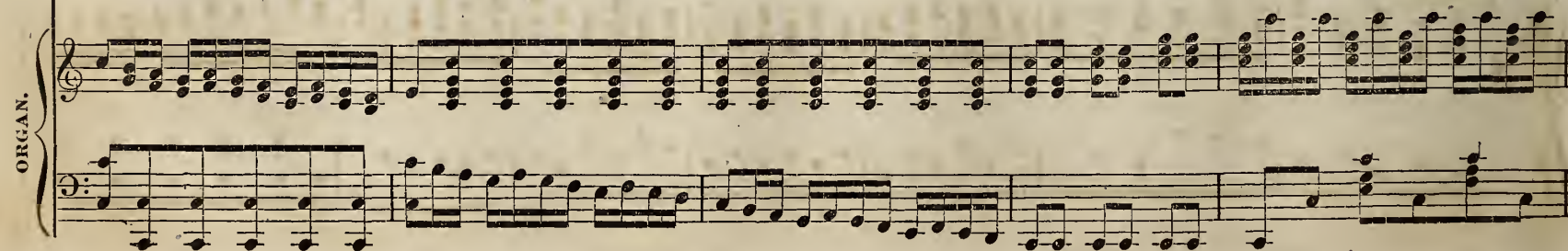
Alto.
He gave them hailstones for rain,

Tenor.
He gave them hailstones for rain,

Base.
He gave them hailstones for rain,

He gave them hailstones for rain,

ORGAN.



hail, Fire, min - gled with the hail,

hail, Fire, min - gled with the hail,

hail, Fire, min - gled with the hail,

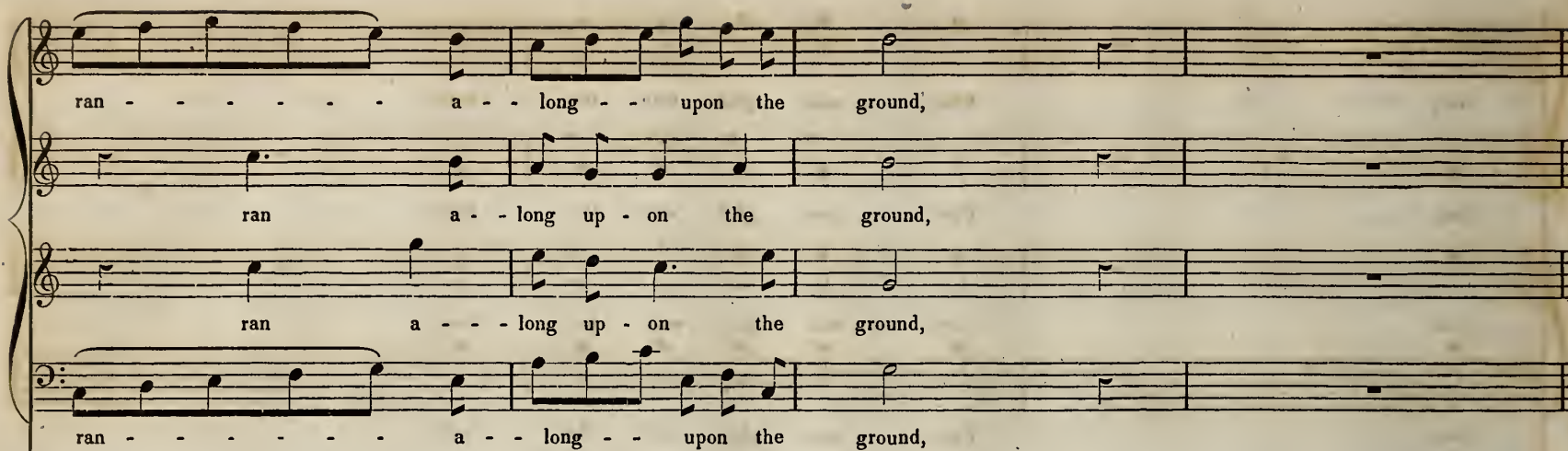
hail, Fire, min - gled with the hail,

Fire, min - gled with the hail, Fire, min - gled with the

Fire, min - gled with the hail, Fire, min - gled with the

Fire, min - gled with the hail, Fire, min - gled with the

Fire, min - gled with the hail, Fire, min - gled with the

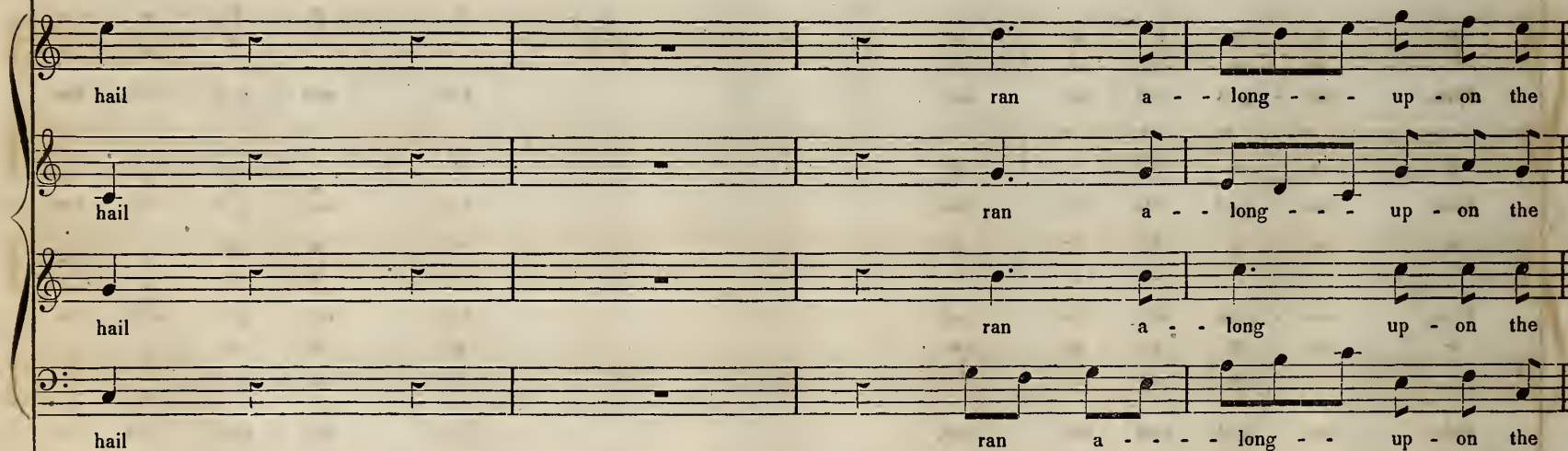


ran - - - a - - long - - upon the ground,

ran a - - long up - on the ground,

ran a - - long up - on the ground,

ran - - - a - - long - - upon the ground,

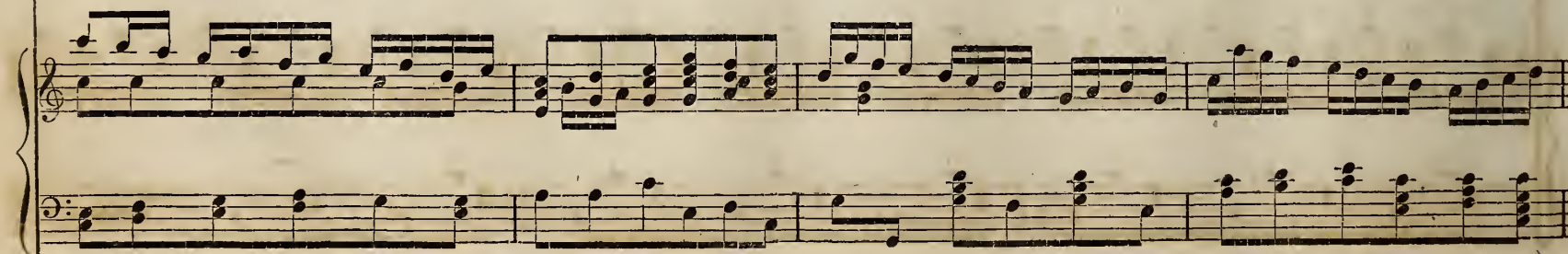


hail ran a - - long - - up - on the

hail ran a - - long - - up - on the

hail ran a - - long up - on the

hail ran a - - long - - up - on the



hail ran a - - long - - up - on the

He gave them hail - - stones,

He gave them hail - - stones for

He gave them hail - - stones,

He gave them hail - - stones for

He gave them hail - - stones,

He gave them hail - - stones for

He gave them hail - - stones,

He gave them hail - - stones for

ground,

He gave them hail - - stones,

hail - - stones for

ground,

He gave them hail - - stones,

hail - - stones for

ground,

He gave them hail - - stones,

hail - - stones for

ground,

He gave them hail - - stones,

hail - - stones for

rain, fire, fire,

rain, fire, fire,

rain, fire, fire,

rain, fire, fire,

rain, fire, rain, fire, rain, fire, rain, fire

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style with eighth and quarter notes. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.

mingled with - - - the hail ran a - - long - - - up - on the ground, - - - -

mingled with - - - the hail ran a - - long - - - up - on the ground,

mingled with - - - the hail ran a - - long - - - up - on the ground,

fire, mingled with

mingled with - - - the hail ran a - - long - - - up - on the ground, mingled with

mingled with - - - the hail ran a - - long - - - up - on the ground,

mingled with - - - the hail ran a - - long - - - up - on the ground,

fire, mingled with

fire, mingled with

ran a - - long - - - up - on the ground, mingled with -

mingled with - - - the hail, ran a - - long - - - up - on the ground, mingled with -

mingled with - - - the hail, rain a - - long - - - up - on the ground, mingled with -

- - the hail, mingled with -

the hail, mingled, with the hail, ran a - - long - - - up - on the ground, mingled with -

mingled with - - - the hail, ran a - - long - - - up - on the ground, mingled with -

mingled with - - - the hail, ran a - - long - - - up - on the ground, mingled with -

- - the hail, mingled with -

the hail, mingled, with the hail, ran a - - long - - - up - on the ground, mingled with -

mingled with - - - the hail, ran a - - long - - - up - on the ground, mingled with -

the hail, mingled with -

- the hail ran a - long up - on the ground. He gave them hailstones for rain.

- the hail ran a - long up - on the ground. He gave them hailstones for rain.

- the hail ran a - long up - on the ground. He gave them hailstones for rain.

the hail ran a - long up - on the ground. He gave them hailstones for rain.

- the hail ran a - long up - on the ground, He gave them hailstones for

- the hail ran a - long up - on the ground. He gave them hailstones for

- the hail ran a - long up - on the ground. He gave them hailstones for

- the hail ran a - long up - on the ground. He gave them hailstones for

- the hail ran a - long up - on the ground. He gave them hailstones for

Fire, mingled with the hail, - - mingled with the hail, - - -

Fire, mingled with the hail, with the hail, mingled with the hail, - - -

Fire, mingled with the hail, - - - mingled with the hail, - - -

mingled with the hail, - - - ran

rain. Fire mingled with the hail - - - mingled with the hail - - -

rain. Fire mingled with the hail, with the hail, mingled with the hail - - -

rain. Fire mingled with the hail - - - mingled with the hail - - -

rain. Fire, mingled with the hail - - - ran - - -

hail, Fire, Fire, Hailstones ran a - long up - on the ground,

hail, Fire, Fire, Hailstones ran a - long up - on the ground,

hail, Fire, Fire, Hailstones ran a - long up - on the ground,

a - long up - on the ground,

hail, Fire, Fire, Hailstones ran a - long up - on the ground,

hail, Fire, Fire, Hailstones ran a - long up - on the ground,

hail, Fire, Fire, Hailstones ran a - long up - on the ground,

a - long up - on the ground,

Piano accompaniment for the second system, featuring two staves with a continuous rhythmic pattern.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

Fire, mingled with the hail, mingled with the hail, ran along up - on the ground.

The musical score is arranged in three systems. Each system contains four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The lyrics are repeated on each vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The final system concludes with a double bar line.

Fire mingled with the hail, mingled with the hail, ran a - long - - up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long - - up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long - - up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long - - up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long up - on the ground,

Fire mingled with the hail, mingled with the hail, ran a - long up - on the ground,

[illegible]

'FIXED IN HIS EVERLASTING SEAT.'

No. 24.

ALLEGRO.
MODERATO.

The piano introduction consists of two systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a tempo marking 'ALLEGRO. MODERATO.' and a dynamic marking '8v.' (octave). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Four vocal staves (Soprano, Alto, Tenor, and Bass) are shown. Each staff has the lyrics 'Fixed in his ev - - er - lasting seat,' followed by a rest and then 'Je - hovah,*'. The Soprano staff has a 'Tutti.' marking. The Tenor and Bass staves have 'First Base.' and 'Second Base.' markings respectively. The lyrics 'Je - hovah,' are repeated at the end of each staff.

The piano accompaniment for the chorus is shown on a grand staff. It includes dynamic markings 'ff' (fortissimo) and 'f' (forte). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The key signature is one sharp (F#) and the time signature is 3/4.

* In this, and other places in this Chorus, where the word *Jehovah* is printed in Italic, the words in the original are "Great Dragon"—it being a double Chorus by the Israelites and Philistines.

Je - hovah rules the world, - - - rules the world, rules the world in

Je - hovah, rules the world, - - - rules the world in

Je - hovah rules the world, rules the world in

First. Second. Tutti.

Je - hovah, Je - hovah rules the world in

state, Je - hovah, Je - hovah rules the world in state,

state, Je - hovah, Je - hovah rules the world in state, Je -

state, Je - hovah, Je - hovah rules the world in state, Je -

First. Second. First. Second. Tutti. First.

state, Je - hovah, Je - hovah, Je - hovah, Je - hovah rules the world in state, Je -

ff f ff f ff

Je - hovah, Je - hovah rules the world in state.

- - hovah, Je - hovah rules the world in state, Je - hovah rules the world in state.

- - hovah, Je - hovah rules the world in state, Je - hovah rules the world in state.

Second. First. Second. First. Tutti.

- - hovah, Je - hovah, Je - hovah rules the world in state, Je - hovah rules, Je - hovah rules the world in state.

f *ff* *f* *ff*

His thunder roars, Heaven shakes, His thunder roars, - - - roars, - - - Heaven

His thunder roars, Heaven shakes, His thunder roars, roars, - - - - - Heaven

His thunder roars, Heaven shakes, His thunder roars, roars, - - - roars, - - - Heaven

His thunder roars, Heaven shakes, His thunder roars, - - - - - Heaven

8va. below.

shakes, and earth's a - ghash. His thunder roars, Heaven shakes, and earth is a - ghash, and earth is aghast,

shakes, and earth's a - ghash. His thunder roars, Heaven shakes, and earth is a - ghash, and earth is aghast,

shakes, and earth's a - ghash, His thunder roars, Heaven shakes, and earth is a - ghash, and earth is aghast,

shakes, and earth's a - ghash, His thunder roars, Heaven shakes, and earth is a - ghash, and earth is a - ghash,

The stars with deep a - - - maze, Re - - main in stead - - fast

The stars with deep a - - - maze, Re - - main in stead - - fast

The stars with deep a - - - maze, Re - - main in stead - - fast

The stars with deep a - - - maze, Re - - main in stead - - fast

8va. below.

gaze, in stead - fast gaze. Je - hovah is of Gods the first and last.

gaze, in stead - fast gaze. Je - hovah, Je - hovah is of Gods the first and last. is of

gaze, in stead - fast gaze. Je - hovah, Je - hovah is of Gods the first and last.

gaze, in stead - fast gaze. Je - hovah, Je - hovah is, Je - hovah is of Gods the first and last.

is of Gods - - - - -

Gods - - - - - the first and last, the first and last, is of Gods the first and last, the first,

is of Gods, - - - - - the first and last, - - - the first and last, the first,

is of Gods - - - - - the first and last, the first,

the first and last, the first and last, of Gods the first and last.

the first and last, the first and last, of Gods the first and last. Jehovah,

the first and last, the first and last, of Gods the first and last. Jehovah,

the first and last, the first and last, of Gods the first and last. Jehovah,

Pedal.

Jehovah is of Gods - - - the first and last.

Jehovah is of Gods - - - the first and last.

Jehovah is of Gods - - - the first and last.

Jehovah is, Jehovah is of Gods - - - the first and last.

Pedal.

ANDANTE
MODERATO.

First system of musical notation. It consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats (Bb, Eb). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The tempo is marked 'ANDANTE MODERATO.' The music begins with a piano (p) dynamic, followed by a crescendo (Cres.), then a fortissimo piano (fp) dynamic, and another crescendo (Cres.). Trills (tr) are indicated above several notes in the piano part. The vocal parts enter with the word 'Be-' at the end of the first measure.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats (Bb, Eb). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two flats. The tempo is marked 'ANDANTE MODERATO.' The music continues with the vocal parts holding notes and the piano part providing accompaniment. The vocal parts enter with the word 'Be-' at the end of the first measure. The piano part includes dynamics such as fortissimo (f), piano (p), and crescendo (Cres.). Trills (tr) are indicated above several notes in the piano part. The vocal parts enter with the word 'Be-' at the end of the first measure.

see the goodness of the Lord, the good - - ness of the

see the goodness of the Lord, the good - - ness of the

see the goodness of the Lord, the good - - ness of the

see the goodness of the Lord, the good - - ness of the

p *Cres.* *f*

Lord, - - - He - - will have mer - cy,

Lord, - - - He - - will have mer - cy,

Lord, - - - He - - will have mer - cy,

Lord, - - - He - - will have mer - cy, He - - - will have

p *rf* *p* *rf* *p* *rf*

He - - will have mercy on his af - - flict - - - ed,

He - - will have mercy on his af - - flict - - - ed,

He - - - will have mercy on his af - - flict - - - ed,

mer - cy, mercy on his af - - flict - - - ed,

p *rf* *p*

Be - hold - - - the good - ness of the Lord, - - -

Be - hold - - - the good - ness of the Lord, - - -

Be - hold - - - the good - ness of the Lord, - - -

Be - hold - - - the good - ness of the Lord, - - -

f

Be - hold - - - the good - - ness of the

Be - hold - - - the good - - ness of the

Be - hold - - - the good - - ness of the

Be - hold - - - the good - - ness of the

f

Lord, - - the good - ness of - - the Lord.

Lord, - - the good - ness of - - the Lord.

Lord, - - the good - ness of - - the Lord.

Lord, - - the good - - - - - ness of the Lord.

tr

Be - hold - - - the good - - - - - ness

Be - hold - - - the good - - - - - ness

Be - hold - - - the good - - - - - ness

Be - hold - - - the good - - - - - ness

f

of the Lord,

of the Lord,

of the Lord,

of the Lord,

p

He - - will have mer - cy, He - - will have mer - cy on his af-
He - - will have mer - cy, He - - will have mer - cy on his af-
He - - - will have mer - cy, He - - will have mer - cy on his af-
mer - cy, He - - will have mer - cy, mer - cy on his af-

rf *p*

Allegro.
- flict - ed.
- flict - ed.
- flict - ed.
- flict - ed.

Allegro Moderato.
f

Sound a - loud his prais - es, Sound a - loud his

Sound a - loud his prais - es, Sound a - loud his

Sound a - loud his prais - es, Sound a - loud his

Sound a - loud his prais - es, Sound a - loud his

8 vo.

prais - es, O praise the name, the name, the name of the

prais - es, O praise the name, the name, the name of the

prais - es, O praise the name, the name, the name of the

prais - es, O praise the name, the name, the name of the

God of Is - ra - el, O praise his name, O praise his name, the name of the

God of Is - ra - el, O praise his name, O praise his name, the name of the

God of Is - ra - el, O praise his name, O praise his name, the name of the

God of Is - ra - el, O praise his name, O praise his name, the name of the

The piano accompaniment consists of a treble and bass staff. The treble staff features chords and single notes, while the bass staff has a more active line with eighth and sixteenth notes.

God, the name of the God of Is - ra - el,

God, the name of the God of Is - ra - el,

God, the name of the God of Is - ra - el, For he is good, for he is

God, the name of the God of Is - ra - el, For he is good, for he is good and his mercy lasts for ever, ever more, A -

The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

For he is good, for he is good and his

For he is good, for he is good and his mercy lasts for ever, ever more, A - - -

good and his mercy lasts for ever, ever more, A - - - - men, A - - - - men, A - -

- - - - men, A - - - - - men, A - - - - - men,

mercy lasts for ever, ever more, A - - - - - men, A - - - - men, A - - - -

- - men, A - - - - - men, A - - - - - men, A - - - -

- - - - men, A - - - - - men, A - - - - men, A - - - -

For he is good, for he is good and his mercy lasts for ever, ever more,

men, A - - - - -

men, A - - - - - men, A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - - men, A - - - - -

A - - - - - men, A - - - - - men, For he is

tr

men, A - - - - - men, A - - - - - men, For he is good, for he is

men, A - - - - -

men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -

good, for he is good and his mercy lasts for ev - er, his mercy lasts for ev - er, ev - er more, A - -

good and his mercy lasts for ev - er ever - more, A - - - - men, A - - - -

- - - - - men, A - - - - men, A - - - - men, A - -

- - - - - men, A - - men, A - - - men,

- - - - - men, A - - - men, A - - -

men, A - - - men, A - - -

- - men, For he is good, for he is

- - men, For he is good, for he is good and his mercy lasts for ever, A - - - -

For he is good, for he is good and his mercy lasts for ever, A - - - - men, A - -

- - men, For he is good, for he is good and his

good and his mercy lasts for ev - er, A - - - men, A - - - - -

men, A - - - - -

men, A - - - - -

mercy lasts for ev - er, his mer - cy lasts for ev - er, A - - men, A - - - - -

men, For he is

men, For he is good, for he is good his mercy lasts for ev -

men, A - - - - men, For he is good, for he is good, A - - - -

men,

T. S.

good, for he is good his mercy lasts for ev - er - more, A - - - - -
more, A - - - - - men, A - men, A - - - - -
men, A - - - - -
For he is

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clef. The lyrics are distributed across the vocal staves, with the piano accompaniment providing harmonic support.

men, A - - - - - men, A - - - - - men,
men, A - - - - - men,
men, A - - - - - men,
good, for he is good and his mercy lasts for ev - er, A - - - - -

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics continue across the vocal staves, with the piano accompaniment maintaining the harmonic structure. The system concludes with the word 'A' followed by a series of dashes, indicating a continuation of the melody.

A - - - men, O praise the Lord, for he is good,

A - - - - men, O praise the Lord, for he is good,

A - - - - men, O praise the Lord, for he is good,

A - - - - men, O praise the Lord, for he is good,

f

f

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the Bass line. They all sing the lyrics 'A - - - men, O praise the Lord, for he is good,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include piano (*p*) and forte (*f*).

O praise the Lord, for he is good, O praise the Lord,

O praise the Lord, for he is good, O praise the Lord,

O praise the Lord, for he is good, O praise the Lord, for

O praise the Lord, - - - for he is good, O praise the Lord,

f

This system contains the next four staves of the musical score. The vocal parts continue with the lyrics 'O praise the Lord, for he is good, O praise the Lord, for he is good, O praise the Lord, for'. The piano accompaniment continues with chords and a bass line. Dynamics include piano (*p*) and forte (*f*).

for he is good, O praise the
for he is good, O praise the
he is good, O praise the
for he is good, O praise the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "for he is good, O praise the". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Lord, for he is good, A - men, A - men.
Lord, for he is good, A - men, A - men.
Lord, for he is good, A - men, A - men.
Lord, for he is good, A - men, A - men.

The second system of the musical score continues the hymn with the same four vocal staves and piano accompaniment. The lyrics are: "Lord, for he is good, A - men, A - men.". The piano accompaniment continues with the same flowing eighth-note melody and steady bass line, concluding with a final chord.

No. 26.

RECITATIVE.

And Canaan was blessed in the sons of Abraham, And the angel of the Lord came unto Jacob, saying: Thy

Moderato.

name shall be called Is-ra-el, and as a Prince thou hast power with God, and thou shall pre - vail. o - ver men.

Allegro Alla Breve.

For with strength he gird - - eth me, and

For with strength he girdeth me and giveth them the shield of Righteousness, A - - - - -

Alla breve.

For with strength he gird - - eth

giveth them the shield of Right - - eousness, A - - - - -

- - - - - men, A - - - - -

For with strength he gird - - eth me and

me and giveth them the shield of Right - - eousness, A - - - - -

- - - - - men. A - - - - - men.

- - - - - men.

giveth them the shield of Right - eousness, A - - - - -

- - - - - men, A - - - - - men.

For with strength he

For with strength he gird - - eth me and

- - - - - men,

For - - with strength he gird - - - - - eth me, A - - - - -

gird - - eth me, he gird - - eth me, A - - - - - men, A - - - - -

giveth them the shield of Right - - eousness, A - - - - - men, A - - - - -

A - - - - men. For - - with strength he gird - - - eth me - - - and giv - eth

- - - - men. A - - - -

- - - - men, A - - - -

them the shield of Righteousness, A - - - - men, A - - - -

men, A - - - - men, A - - - - men.

men, A - - - - men.

p

them the shield of Righteousness, A - - - - men, A - - - -

men, A - - - - men, A - - - -

men, A - - - - men, A - - - -

men, A - - - - men.

p

Soprano Solo.

Instrument.

This musical score is for a Soprano Solo and an Instrument. It is written in G major (one sharp) and 4/4 time. The score is divided into four systems, each containing a Soprano line and an Instrument line. The Soprano line is written on a single staff with a treble clef. The Instrument line is written on a grand staff (treble and bass clefs). The first system shows the Soprano line with a melodic line and the Instrument line with a bass line. The second system continues the melody. The third system features a more complex melodic line for the Soprano, including some grace notes. The fourth system concludes the piece with a final melodic phrase for the Soprano and a corresponding bass line for the Instrument.

Tutti.

men. For with strength he gird - eth me, with strength he girdeth

A - - - - - men.

For with strength he gird - - eth me and giveth them the shield of Right - eousness, A - - -

A - - - - - men, A - - - - -

me, A - - - - - men. For with

For with strength he gird - - eth me, A - - -

men,

men, A - - -

strength he gird - - eth me, and giveth them the shield of Right - eous - ness, A - - - - -

- - - - - men, A - - - - -

A - - - - - men,

- - - - - men, A - - - - - men,

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom two staves are for piano accompaniment. The key signature is one sharp (F#). The lyrics are: "strength he gird - - eth me, and giveth them the shield of Right - eous - ness, A - - - - -". The vocal parts have long horizontal lines indicating sustained notes or rests. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

men.

- - - - - men, A - - - - -

A - - - - - men, A - - - - -

For with strength he gird - - eth me and giveth them the

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The vocal parts continue with their sustained notes and rests. The piano accompaniment maintains its rhythmic pattern. The lyrics are: "men." followed by "- - - - - men, A - - - - -", then "A - - - - - men, A - - - - -", and finally "For with strength he gird - - eth me and giveth them the". The system ends with a double bar line.

For - - with strength he gird - - eth me - - in Right - - eous - ness, in Right - eous - ness, A - -

men, A - - - men.

men.

For with strength he gird - - eth me,

shield of Right - eous - ness, and giv - - eth them the shield of Right - eous - ness, A - - men,

men.

For with strength he gird - - eth me, - - - For with strength

A - - - men. For with

A - - -

For with strength - - - he gird - - eth me in Right - - eous - - ness, A - - men, A - - .

- - he gird - - eth me, he gird - - eth me in Right - - eous - - ness, A - - men.

strength he gird - eth me, A - - - - - men, A - - men.

- - - - - men.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including a trill in the final measure. The second staff is a bass clef with a key signature of one sharp, providing a simple harmonic accompaniment. The third and fourth staves are grouped by a brace on the left, representing a piano accompaniment. The third staff is a treble clef with a key signature of one sharp, featuring a continuous sixteenth-note pattern. The fourth staff is a bass clef with a key signature of one sharp, also featuring a continuous sixteenth-note pattern. The music is written in a clear, legible hand.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is a piano accompaniment in bass clef, also with a key signature of one sharp. It features a steady eighth-note bass line and chords that support the vocal melody.

Tutti.

The second system of the musical score consists of five staves. The first staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics "men, A" followed by a long rest, then "men, A" followed by another long rest. The second staff is a vocal line in treble clef with a key signature of one sharp, containing the lyrics "men, A" followed by a long rest. The third staff is a vocal line in treble clef with a key signature of one sharp, containing the lyrics "men, A" followed by a long rest. The fourth staff is a vocal line in bass clef with a key signature of one sharp, containing the lyrics "men, A" followed by a long rest. The fifth staff is a piano accompaniment in bass clef with a key signature of one sharp, featuring a steady eighth-note bass line and chords. The piano part includes dynamic markings: *f* (forte) at the beginning and *p* (piano) towards the end.

men, A - - - - - men, A - - - - -

A - - - - - men, A - - - - -

A - - - - - men, A - - - - -

A - - - - - men, A - - - - -

f *p*

men, A - - men, A - - men, A - -

men, A - - men, A - - men, A - -

A - - - - - men, A - - men, A - - men,

A - - - - - men, A - - men, A - - men,

p *f* *p*

- - men, A - - men, A - - men, A - men, A - men, A - - men.

- - men, A - - men, A - - men, A - men, A - men, A - - men.

A - - men, A - men, A - - - - - men, A - men, A - men, A - - men.

A - - men, A - men, A - - - - - men, A - men, A - men, A - - men.

f *ff*

No. 27.

NIGHT'S SHADE NO LONGER.

ROSSINI

MOSES IN EGYPT.

CORO.

ALLEGRO.

The musical score is written for a chorus and piano. It is in 3/4 time and marked Allegro. The key signature has one sharp (F#). The score is divided into four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a rhythmic pattern of eighth notes and chords. The vocal line includes various melodic phrases and ornaments. The score is marked with dynamics such as p (piano) and f (forte). The first system is marked CORO. and ALLEGRO. The second system is marked p. The third system is marked f. The fourth system is marked p.

p SOPRANI.
Night's shade no lon - - - ger na - ture en - - tran - ces, Dark - ness re - .

p TENORI.
Night's shade no lon - - - ger na - ture en - - tran - ces, Dark - ness re - .

p BASSO.
Night's shade no long - - - er na - ture en - - tran - ces, Dark - ness re - .

ORGAN, or
PIANO FORTE.
p

- tir - - ing, has - tens a - - way, Beam - ing with bright - - ness,

- - tir - - ing, has - tens a - - way, Beam - ing with bright - - ness,

- - tir - - ing; has - tens a - - way, Beam - ing with bright - - ness,

morn - ing ad - - van - - ces, Smil - ing with plea - sure, wel - comes the day,

morn - ing ad - - van - - ces, Smil - ing with plea - sure, wel - comes the day,

morn - ing ad - - van - - ces, Smil - ing with plea - - sure, wel - comes the day,

**MAJORE.
SOLO.**

**ANAL.
MARIE.**

ELIEZER.

MOSES.

ORGAN

OR

PIANO FORTE.

Beam - ing with bright - - ness, morn - ing ad - van - - ces, Smiling with

Beam - ing with bright - - ness, morn - ing ad - van - - - ces, Smil - ing with

Beam - ing with bright - - ness, morn - ing ad - van - - - ces, Smil - ing with

p

Tutti. Coro.

plea - sure wel - comes the day. Beaming with bright - - ness

plea - sure wel - comes the day. Beaming with bright - - ness

plea - sure wel - comes the day. Beaming with bright - - ness

morn - ing ad - van - - ces Smil - ing with plea - - sure wel - comes the

morn - ing ad - van - - ces Smil - ing with plea - - sure wel - comes the

morn - ing ad - van - - ces Smil - ing with plea - - sure wel - comes the

p MINORE.

day. Night's shade no long - er na - ture en - - tran - ces,

day. Night's shade no long - er na - ture en - - tran - ces,

day. Night's shade no long - er na - ture en - - tran - ces,

Dark - ness re - - - tir - ing has - tens a - way : Beam - ing with

Dark - ness re - - - tir - ing has - tens a - way : Beam - ing with

Dark - ness re - - - tir - ing has - tens a - way : Beam - ing with

bright - ness, morn - ing ad - van - ces, Smil - ing with plea - sure,

bright - ness, morn - ing ad - van - ces, Smil - ing with plea - sure,

bright - ness, morn - ing ad - van - ces, Smil - ing with plea - sure,

**MAJORE.
SOLO.**

wel - comes the day, Beam - ing with bright - ness, morning ad - van - ces,

wel - comes the day, Beam - ing with bright - ness, morning ad - van - ces,

wel - comes the day, Beam - ing with bright - ness, morning ad - van - ces,

CORO.

Smiling with plea - sure, wel - comes the day. Beaming with bright - ness,

Smiling with plea - sure, wel - comes the day. Beaming with bright - ness,

Smiling with plea - sure, wel - comes the day. Beaming with bright - ness,

morning ad - - van - ces, Smiling with plea - sure, wel - comes the day.

morning ad - - van - ces, Smiling with plea - sure, wel - comes the day.

morning ad - - van - ces, Smiling with plea - sure, wel - comes the day.

Cres.

Beam - ing with bright - ness, morn - ing ad - - van - ces, Smil - ing with pleasure,

Beam - ing with bright - ness, morn - ing ad - - van - ces, Smil - ing with pleasure,

Beam - ing with bright - ness, morn - ing ad - - van - ces, Smil - ing with pleasure,

wel - comes the day, wel - comes the day, - - wel - comes the day. - -

wel - comes the day, wel - comes the day, - - wel - comes the day. - -

wel - comes the day, wel - comes the day, - - wel - comes the day. - -

Cres.

Smil - ing with plea - sure, wel - comes the day, the day, the

Smil - ing with plea - sure, wel - comes the day, the day, the

Smil - ing with plea - sure, wel - comes the day, the day, the

day, the day.

day, the day.

day, the day.

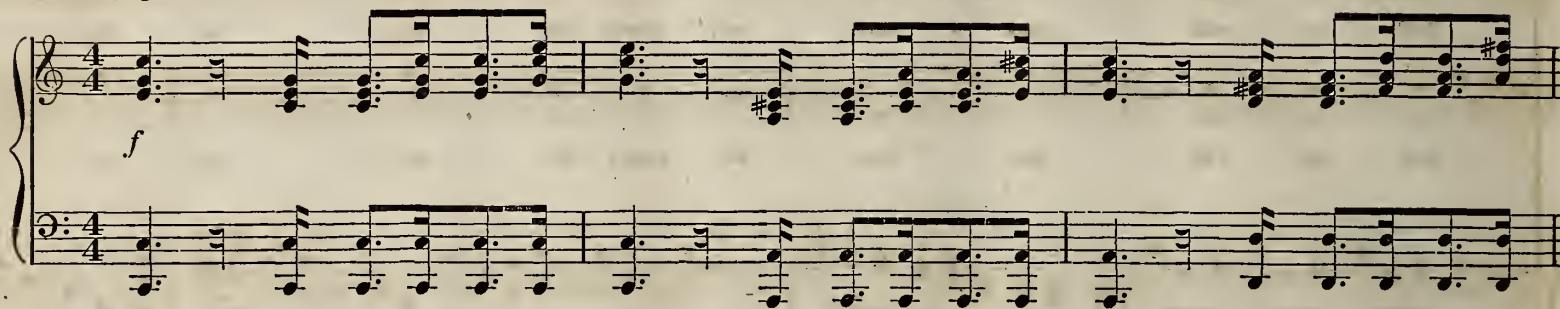
ff

The musical score is written for three voices and piano. The key signature is D major (two sharps). The vocal parts (Soprano, Alto, and Bass) have lyrics underneath them. The piano part is written for the left and right hands. The score is divided into two systems. The first system contains the first three staves of music, and the second system contains the next three staves. The lyrics are: "Smil - ing with plea - sure, wel - comes the day, the day, the". The piano part features a variety of chords and melodic lines, including a section marked *f* (forte) and another marked *ff* (fortissimo). The score ends with a double bar line and repeat signs.

CHORUS.

MOSES AND THE CHILDREN OF ISRAEL.

No. 28.

A TEMPO
GIUSTO.

in 8va.

FIRST CHOIR.

Canto Primo.

Mo - - - ses, and the chil - dren of Is - - rael, sung this song un - -

Alto Primo.

Mo - - - ses, and the chil - dren of Is - - rael, sung this song un - -

Tenore Primo.

Mo - - - ses, and the chil - dren of Is - - rael, sung this song un - -

Basso Primo.

Mo - - - ses, and the chil - dren of Is - - rael, sung this song un - -

SECOND CHOIR.

Canto Secundo.

Mo - - - ses, and the chil - dren of Is - - rael, sung this song un - -

Alto Secundo.

Mo - - - ses, and the chil - dren of Is - - rael, sung this song un - -

Tenore Secundo.

Mo - - - ses, and the chil - dren of Is - - rael, sung the song un - -

Basso Secundo.

Mo - - - ses, and the chil - dren of Is - - rael, sung the song un - -

ORGAN.

FIRST CHOIR.

to the Lord, and spake, say - - - ing,

to the Lord, and spake, say - - - ing,

to the Lord, and spake, say - - - ing,

to the Lord, and spake, say - - - ing,

SECOND CHOIR.

to the Lord, and spake, say - - - ing,

to the Lord, and spake, say - - - ing,

to the Lord, and spake, say - - - ing,

to the Lord, and spake, say - - - ing,

Piano accompaniment for the choir, featuring two staves with dense chordal textures.

FIRST CHOIR.

the

The Lord shall reign for ev - - er and ev - - - er, the

The Lord shall reign for ev - - er and ev - - - er, the

the

SECOND CHOIR.

the

The Lord shall reign for ev - - er and ev - - - er, the

The Lord shall reign for ev - - er and ev - - - er, the

the

f

FIRST CHOIR.

Lord shall reign for ev - - - er and ev - - - .

Lord shall - reign for ev - - - er and ev - - - .

Lord shall reign for ev - - - er and ev - - - .

Lord shall reign for ev - - - er and ev - - - .

SECOND CHOIR.

Lord shall reign for ev - - - er and ev - - - .

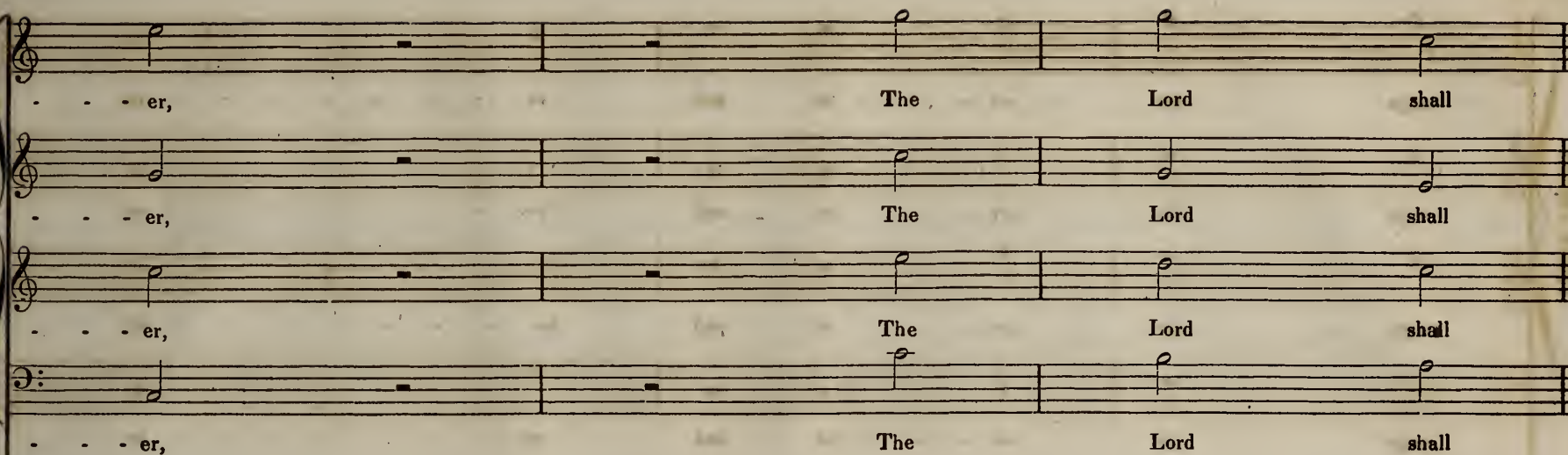
Lord shall reign for ev - - - er and ev - - - .

Lord shall - - - reign for ev - - - er and ev - - - .

Lord shall - - - reign for ev - - - er an' ev - - - .

The piano accompaniment consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

FIRST CHOIR.



First Choir musical score with four staves. Each staff contains a vocal line with lyrics. The lyrics are: "er, The Lord shall". The music is written in a simple, homophonic style with whole notes.

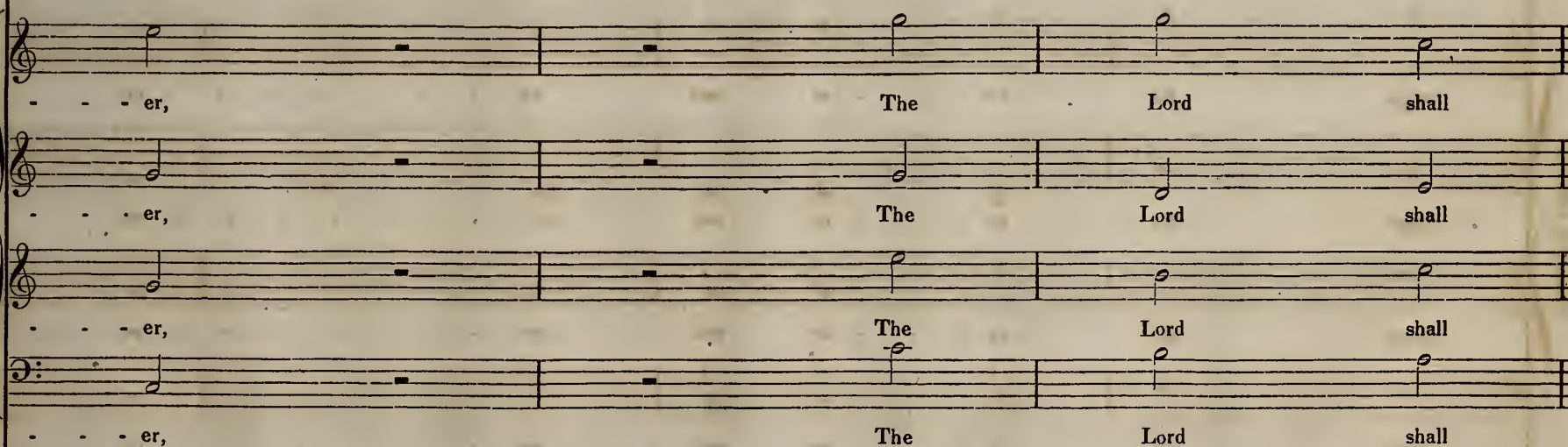
- - - er, The Lord shall

- - - er, The Lord shall

- - - er, The Lord shall

- - - er, The Lord shall

SECOND CHOIR.



Second Choir musical score with four staves. Each staff contains a vocal line with lyrics. The lyrics are: "er, The Lord shall". The music is written in a simple, homophonic style with whole notes.

- - - er, The Lord shall

- - - er, The Lord shall

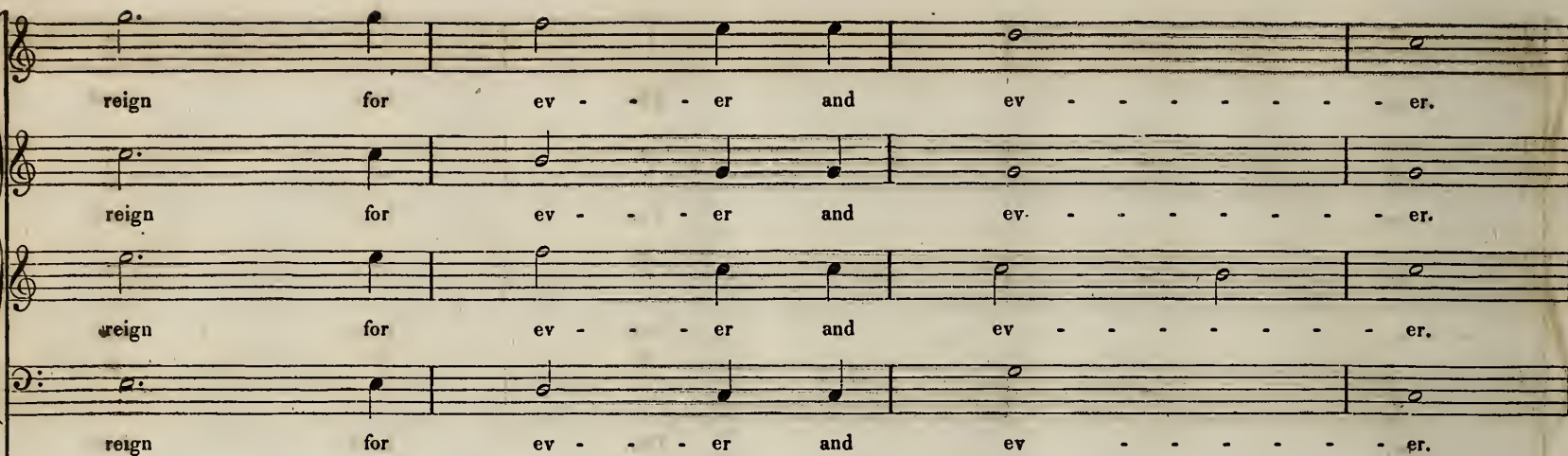
- - - er, The Lord shall

- - - er, The Lord shall



Piano accompaniment for the choral piece, consisting of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line with whole notes.

FIRST CHOIR.



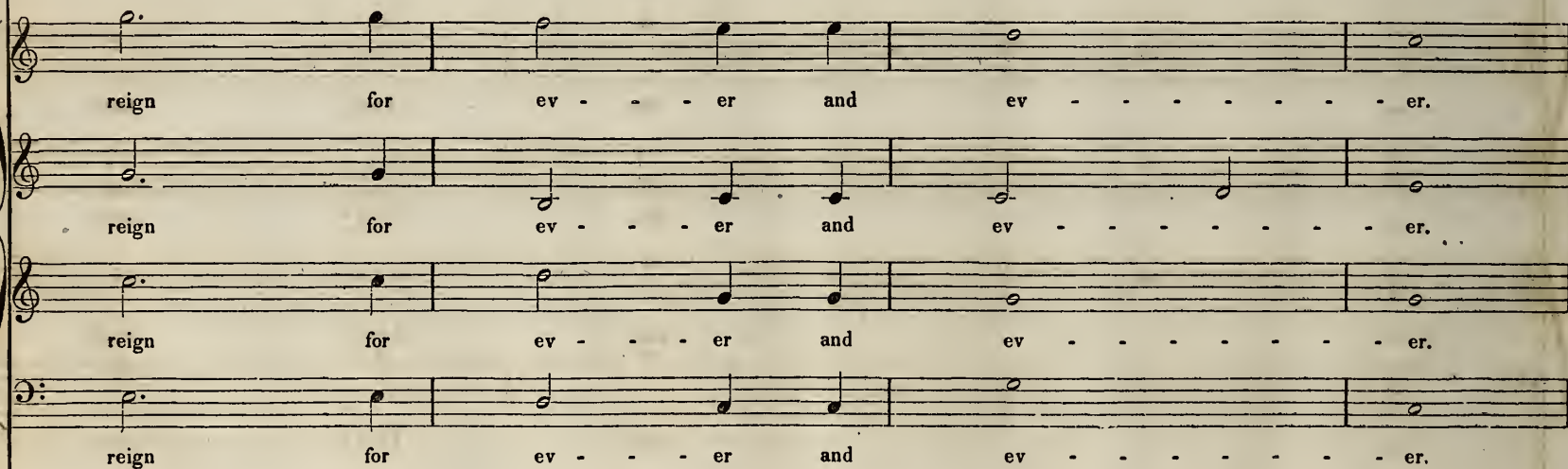
reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

SECOND CHOIR.

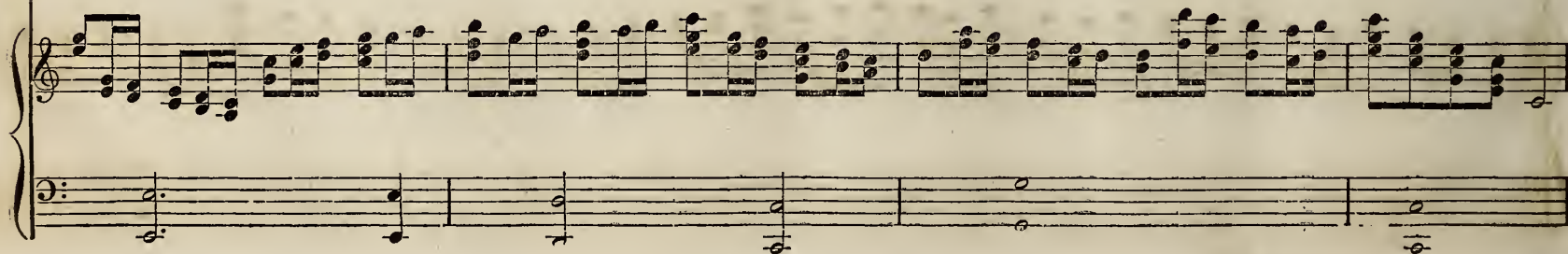


reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.



Piano accompaniment for the choir, featuring a treble and bass staff with chords and arpeggios.

RECITATIVE.

For the horse of Pha - ra - oh went in with his char - iots, and with his

The first system of the musical score is for a recitative. It features a vocal line in treble clef with a 4/4 time signature. The lyrics are: "For the horse of Pha - ra - oh went in with his char - iots, and with his". The piano accompaniment consists of two staves, treble and bass, with a 4/4 time signature. The piano part is mostly sustained chords, with some movement in the bass line.

horsemen in - - to the sea, and the Lord brought a - - gain the wa - ters of the sea up -

The second system continues the recitative. The vocal line has a key signature change to one sharp (F#). The lyrics are: "horsemen in - - to the sea, and the Lord brought a - - gain the wa - ters of the sea up -". The piano accompaniment continues with sustained chords and some movement in the bass line.

- on them; but the children of Israel went on dry land, in the midst of the sea.

The third system concludes the recitative. The vocal line continues with the key signature of one sharp. The lyrics are: "- on them; but the children of Israel went on dry land, in the midst of the sea." The piano accompaniment features more active harmonic support, including some chords in the treble and bass lines.

FIRST CHOIR.

The Lord shall reign for ev - - er and ev - - - er, The

The Lord shall reign for ev - - er and ev - - - er, The

The

SECOND CHOIR.

The Lord shall reign for ev - - er and ev - - - er, The

The Lord shall reign for ev - - er and ev - - - er, The

The

f

FIRST CHOIR.

Lord shall reign for ev - - - er and ev - - -

Lord shall - reign for ev - - - er and ev - - -

Lord shall reign for ev - - - er and ev - - -

Lord shall reign for ev - - - er and ev - - -

SECOND CHOIR.

Lord shall reign for ev - - - er and ev - - -

Lord shall reign for ev - - - er and ev - - -

Lord shall - - - reign for ev - - - er and ev - - -

Lord shall - - - reign for ev - - - er and ev - - -

Piano accompaniment for the hymn, featuring two staves with chords and arpeggiated figures.

FIRST CHOIR.

Four staves of music for the First Choir. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "er," followed by a two-measure rest, then "The Lord shall". The notes are half notes.

- - er, The Lord shall

- - er, The Lord shall

- - er, The Lord shall

- - er, The Lord shall

SECOND CHOIR.

Four staves of music for the Second Choir. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "er," followed by a two-measure rest, then "The Lord shall". The notes are half notes.

- - er, The Lord shall

- - er, The Lord shall

- - er, The Lord shall

- - er The Lord shall

Piano accompaniment consisting of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a simple bass line in the bass clef.

FIRST CHOIR.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

SECOND CHOIR.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

reign for ev - - - er and ev - - - - - er.

Piano accompaniment for the choir, featuring a treble and bass staff with chords and arpeggios.

RECITATIVE.

And Mir - i - am the Proph - et - ess, the sis - ter of Aa - ron,

The first system of the musical score is for a recitative. It features a vocal line in 4/4 time with a treble clef and a key signature of one sharp (F#). The lyrics are "And Mir - i - am the Proph - et - ess, the sis - ter of Aa - ron,". The piano accompaniment consists of a grand staff with treble and bass clefs, also in 4/4 time and one sharp. The piano part is mostly sustained chords, with some movement in the bass line.

took a Timbrel in her hand, and all the wom - en went out af - - ter her with

The second system continues the recitative. The vocal line has a treble clef and a key signature of one flat (Bb). The lyrics are "took a Timbrel in her hand, and all the wom - en went out af - - ter her with". The piano accompaniment continues with sustained chords in the grand staff.

tim - brels and with danc - es, and Mir - iam an - swer'd them.

The third system concludes the recitative. The vocal line has a treble clef and a key signature of one flat (Bb). The lyrics are "tim - brels and with danc - es, and Mir - iam an - swer'd them." The piano accompaniment continues with sustained chords in the grand staff.

FIRST CHOIR.

Sing ye to the Lord, For he hath triumphed glo - riously. The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

SECOND CHOIR.

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

Soprano Solo.

Tutti.

A Tempo Giusto.

Solo.

tr

FIRST CHOIR.

ev - - er and

ev - - - - - er.

The horse and his rider hath he thrown in - to the

ev - - er and

ev - - - - - er.

ev - - er and

ev - - - - - er.

ev - - er and

ev - - - - - er.

SECOND CHOIR.

ev - - er and

ev - - - - - er.

ev - - er and

ev - - - - - er.

ev - - er and

ev - - - - - er.

ev - - er and

ev - - - - - er.

Solo.

FIRST CHOIR.

TUTTI.
sea. The Lord shall reign for ev - - er and ev - - - -
TUTTI.
The Lord shall reign for ev - - er and ev - - - -
TUTTI.
The Lord shall reign for ev - - er and ev - - - -
TUTTI.
The Lord shall reign for ev - - er and ev - - - -

SECOND CHOIR.

TUTTI.
The Lord shall reign for ev - - er and ev - - - -
TUTTI.
The Lord shall reign for ev - - er and ev - - - -
TUTTI.
The Lord shall reign for ev - - er and ev - - - -
TUTTI.
The Lord shall reign for ev - - er and ev - - - -

f

FIRST CHOIR.

- er. For he hath triumphed glo - - - riously,

- er. For he hath triumphed glo - - - riously,

- er. For he hath triumphed

SECOND CHOIR.

- er. For he hath triumphed glo - - - riously,

- er. For he hath triumphed glo - - - riously,

- er.

Piano accompaniment for the choir, featuring two staves with a treble and bass clef.

FIRST CHOIR.

gloriously,

glo - - riously, gloriously,

glo - - riously, glo - - riously, gloriously,

glo - - - - - riously,

SECOND CHOIR.

For he hath triumphed glo - riously, glo - - -

For he hath triumphed glo - - - - - riously,

For he hath triumphed glo - riously, glo - riously,

For he hath triumphed glo - - - -

The piano accompaniment features a continuous melody in the right hand and a supporting bass line in the left hand, with occasional chords and rests.

FIRST CHOIR.

For he hath triumphed,

For

SECOND CHOIR.

ri - ously, glo - ri - ously, glo - ri - ously, he hath triumphed gloriously,

glo - ri - ously, glo - ri - ously, glo - ri - ously, he hath triumphed gloriously,

glo - ri - ously, glo - ri - ously, glo - ri - ously, he hath triumphed gloriously,

- ri - ously, gloriously,

FIRST CHOIR.

glo - - - - - riously,

he hath triumphed glo - - - - - riously,

SECOND CHOIR.

The horse and his ri - der

The horse and his ri - der

The horse and his ri - der hath he

The horse and his ri - der hath he

FIRST CHOIR.

I will sing - - - - - un - - to the Lord, un - - - to the

I will sing, The horse and his rider hath he thrown in - to the sea, in - to the

The horse and his rider, The horse and his rider hath he thrown in - to the sea, in - to the

The horse and his rider, The horse and his rider hath he thrown in - to the sea, in - to the

SECOND CHOIR.

hath he thrown into the sea,

hath he thrown into the sea,

thrown in - to the sea,

thrown in - to the sea,

FIRST CHOIR.

Lord, For he hath triumphed glo - - -

sea, For he hath triumphed glo - rious - ly,

sea, For he hath triumphed

sea, For he hath triumphed

SECOND CHOIR.

I will si - - - - - ng un - to the Lord,

The horse, The horse and his rider, The horse and his rider hath he thrown in - to the sea,

The horse and his rider, The horse and his rider, The horse and his rider hath he thrown in - to the sea,

I will si - - - - - ng un - to the Lord,

FIRST CHOIR.

SECOND CHOIR.

riously,

glo - rious - ly, glo - riously,

glo - rious - ly, glorious - ly,

glo - riously,

For he hath tri - umphed glo - rious - ly,

For he hath triumphed glo - rious - ly,

For he hath triumphed glo - rious - ly,

For he hath triumphed glo - rious - ly,

FIRST CHOIR.

The horse and his rider hath he thrown into the sea,

The horse and his rider hath he thrown in - to the sea,

The horse and his rider hath he thrown into the sea,

The horse and his rider hath he thrown in - to the sea,

SECOND CHOIR.

he hath triumphed glo - riously,

The horse and his rider, The horse and his rider

riously,

I will si - - - - -

riously,

I will si - - - - -

riously,

The horse and his rider, The horse and his rider

FIRST CHOIR.

I will si - - - - - ng un - to the

The horse and his rider, The horse and his rider, The horse and his rider hath he thrown into the sea, hath he

The horse and his rider, The horse and his ri - der hath he thrown in - to the

I will si - - - - - ng un - to the

SECOND CHOIR.

hath he thrown into the sea, - - into the sea,

- ng un - to the Lord, un - to the Lord,

- ng un - to the Lord, un - to the Lord,

hath he thrown into the sea, in - to the sea,

FIRST CHOIR.

Lord, un - to the Lord, For he hath triumphed glo -

thrown in - to the sea, For he hath triumphed

sea, in - to the sea, For he hath triumphed glo - riously,

Lord, For he hath triumphed

SECOND CHOIR.

For he hath triumphed glo - riously,

For he hath triumphed glo - riously, glo - rious - ly, gloriously,

For he hath triumphed glo - riously, glo - rious - ly, gloriously,

For he hath triumphed glo - riously,

FIRST CHOIR.

glo - rious - ly, The horse and his rider, The horse and his rider hath he thrown

glo - rious - ly, glo - riously, gloriously, The horse and his rider, The horse and his rider hath he thrown

glo - riously, gloriously, The horse and his rider, The horse and his rider hath he thrown

glo - riously, The horse and his rider, The horse and his rider hath he thrown

SECOND CHOIR.

The horse and his ri - der, The horse and his ri - der hath he thrown, hath he

The horse and his ri - der, The horse and his ri - der, hath he throwu, hath he

The horse and his ri - der, The horse and his ri - der hath he thrown, hath he

The horse and his ri - der, The horse and his ri - der hath he thrown, hath he

FIRST CHOIR.

in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

SECOND CHOIR.


thrown in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

thrown in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

thrown in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider hath

thrown in - to the sea, The horse and his rider, The horse and his rider, The horse and his rider, The horse and his rider, hath

FIRST CHOIR.



he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

SECOND CHOIR.

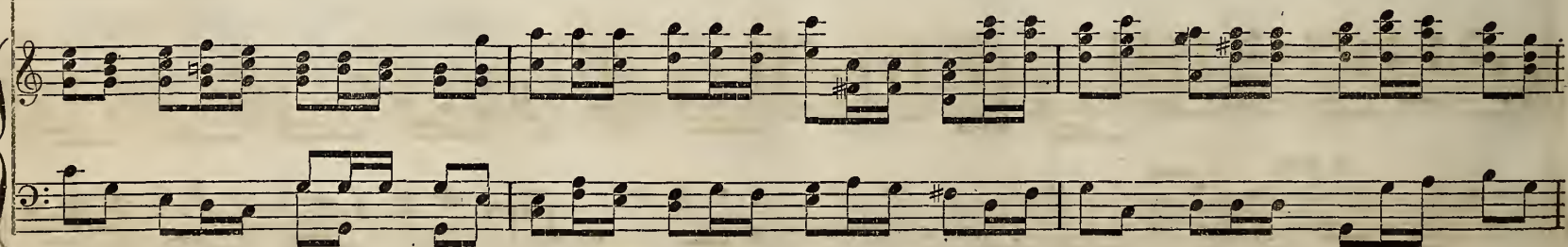


he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.

he thrown in - to the sea, The horse and his rider, The horse and his rider hath he thrown in - to the sea.



FIRST CHOIR.

I will si - - - - - ng un -
 I will si - - - - - ng un - - to the
 I will sing un - -
 I will si - - - - - ng un - - to the Lord,

SECOND CHOIR.

I will si - - - - - ng un -
 I will si - - - - - ng un - - to the
 I will sing un - -
 I will si - - - - - ng un - - to the Lord,

FIRST CHOIR.

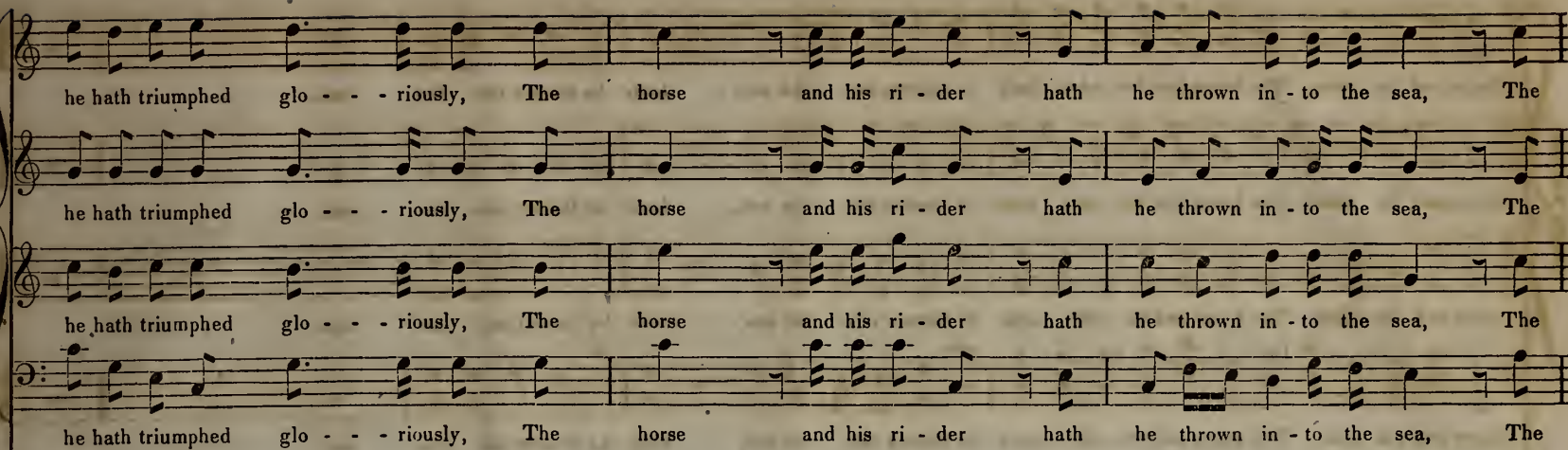
- - to the Lord, For he hath triumphed glo - - - - - riously,
 Lord, For he hath triumphed glo - - - - - riously, glo - - riously, glo - - riously,
 - - to the Lord, For he hath triumphed glo - - riously, glo - - riously,
 For he hath triumphed glo - - - - - riously,

SECOND CHOIR.

- - to the Lord, For he hath triumphed glo - - - - - riously,
 Lord, For he hath triumphed glo - - - - - riously, glo - - riously glo - - riously,
 - to - - - the Lord, For he hath triumphed glo - - riously, glo - - riously,
 For he hath triumphed glo - - - - - riously,

- - to the Lord, For he hath triumphed glo - - - - - riously,
 Lord, For he hath triumphed glo - - - - - riously, glo - - riously glo - - riously,
 - to - - - the Lord, For he hath triumphed glo - - riously, glo - - riously,
 For he hath triumphed glo - - - - - riously,

FIRST CHOIR.



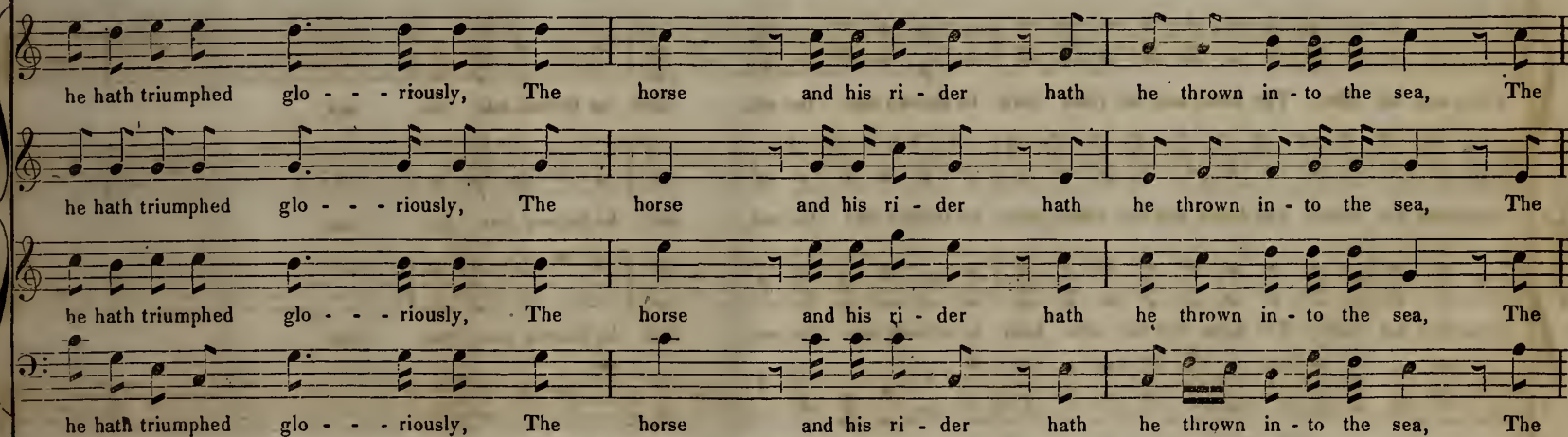
he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

SECOND CHOIR.

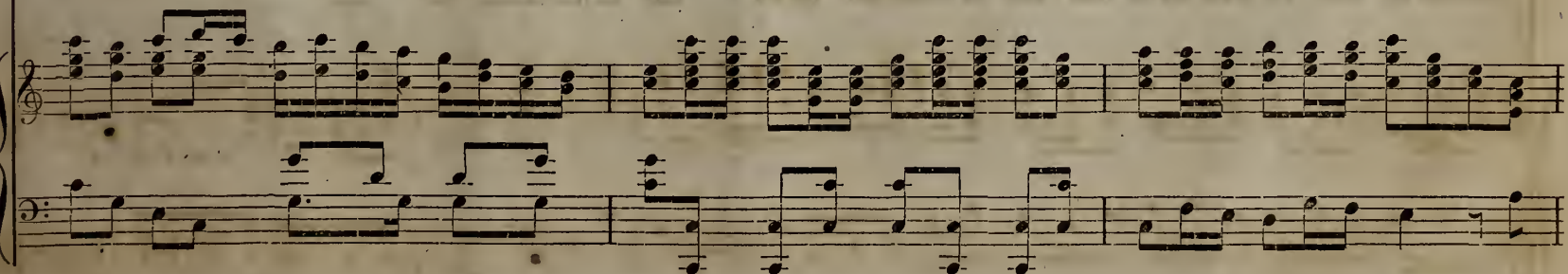


he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

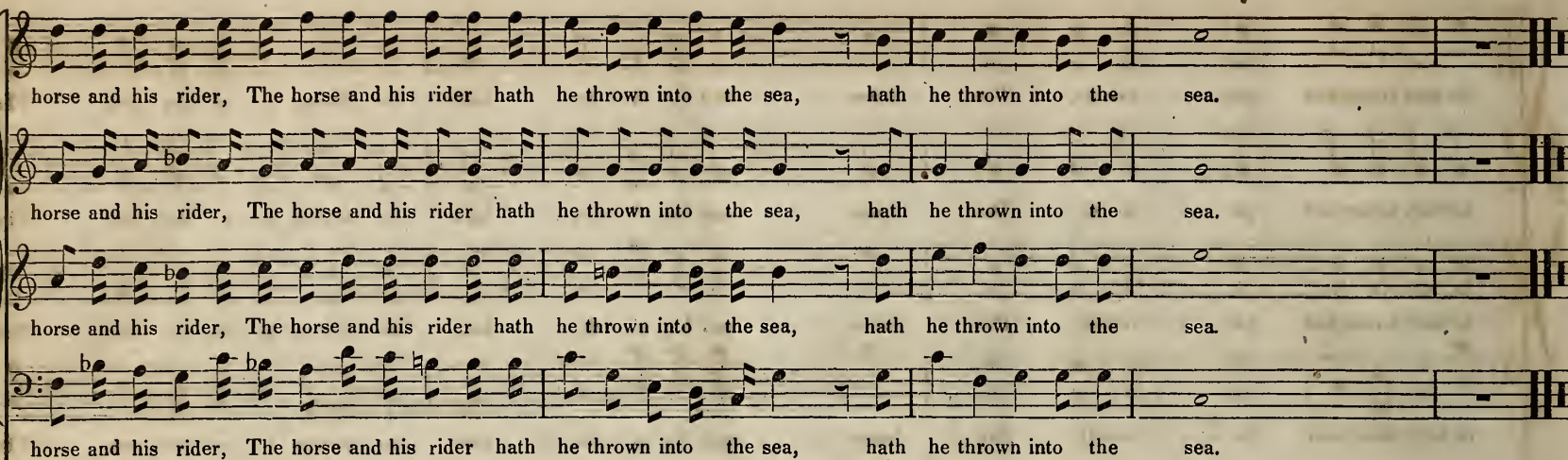
he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The

he hath triumphed glo - - - riously, The horse and his ri - der hath he thrown in - to the sea, The



FIRST CHOIR.



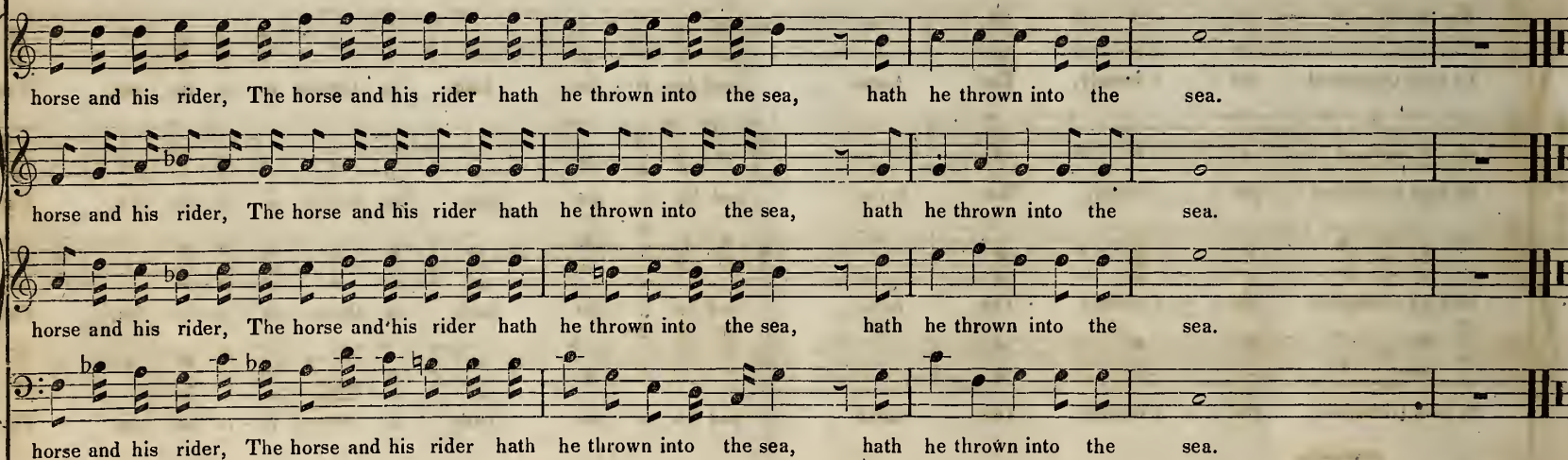
horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

SECOND CHOIR.

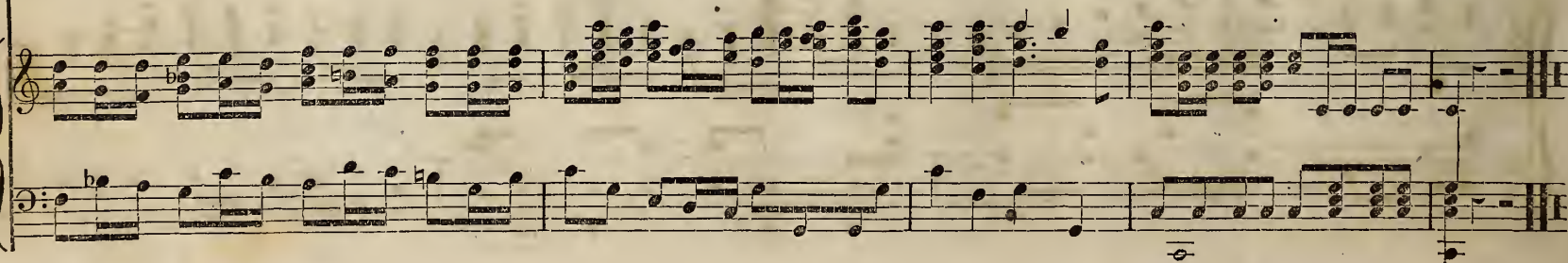


horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.

horse and his rider, The horse and his rider hath he thrown into the sea, hath he thrown into the sea.



le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

tr

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, For the Lord God om-nip - o - tent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

tr

8 Ped.

lu - jah, Hal - le - lu - jah, For the Lord God om - nip - - o - tent, reign - - eth. Hal-le-

lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah,

lu - jah, Hal - le - lu - jah, Hal-le - lu - jah,

8

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

For the Lord God om - nip - - o - tent reign - - eth, Hal - le - lu - jah,

For the Lord God om - nip - - o - tent reign - - eth, Hal - le -

Ped. 8

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal - le - lu - jah, For the Lord God om - nip - o - tent

Hal - le - lu - jah, Hal - le - lu - jah, For the Lord God om - nip - o - tent

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

ten.

8 8 8

Hal - le - lu - jah. Hal - le - lu - jah. The kingdom of this world

reign - - eth, Hal - le - lu - jah. Hal - le - lu - jah. The kingdom of this world

reign - - eth. Hal - le - lu - jah, The kingdom of this world

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, The kingdom of this world

Ped.

has be - come the kingdom of our Lord and of his Christ, and of his Christ.

has be - come the kingdom of our Lord and of his Christ, and of his Christ.

has be - come the kingdom of our Lord and of his Christ, and of his Christ.

And

has be - come the kingdom of our Lord and of his Christ, and of his Christ. And he shall reign for ever and ever,

And

And he shall reign for ever and ev - - er, for ever

• he shall reign for ev - er and ev - - er.

And he shall reign for ev - er and ev - er.

for ever and ev - er, and he shall reign, and he shall reign for ever, for ever and ever, for

he shall reign for ever and ev - - er, King of kings,

and ever, for ev - er and ever, King of kings,

And he shall reign for ever and ever, for ever and ever, Hal-le-lu-jah, Hal-le-

ever and ev - er, for ev - er, for ever and ever, for ever and ever, Hal-le-lu-jah, Hal-le-

loft.

Ped. 8

and Lord of lords, King of kings,

and Lord of lords, for ever and

lu-jah, for ever and ever, Hal-le-lu-jah, Hal-le-lu-jah, for ever and

lu-jah, for ever and ever, Hal-le-lu-jah, Hal-le-lu-jah, for ever and

and Lord of lords,

ever, Hal - le - lu - jah, Hal - le - lu - jah, for ever and ever, Hal - le - lu - jah, Hal - le -

ever, Hal - le - lu - jah, Hal - le - lu - jah, for ever and ever, Hal - le - lu - jah, Hal - le -

ever, Hal - le - lu - jah, Hal - le - lu - jah, for ever and ever, Hal - le - lu - jah, Hal - le -

King of kings, and Lord of

lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, for ev - er and ev - er, Hal - le - lu - jah,

lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah,

lords, - - - and Lord of lords. And he shall reign, And

King of kings and Lord of lords. And he shall reign, - - - and he shall

King of kings and Lord of lords. And he shall reign for ev - - - er.

King of kings and Lord of lords. And he shall reign for ev - er and ev - - er.

ff Ped. 8

he shall reign for ev - er and ev - - - er, for ever and ever,

reign - - - for ev - er and ev - - - er King of kings, for ever and ever, and Lord of

And he shall reign for ev - er and ev - - er King of kings and Lord of

And he shall reign for ev - er and ev - er King of kings, for ever and ever, And Lord of

8

Hal - le - lu - jah, Hal - le - lu - jah, And he shall reign for ev - er, for ever and ev - -

lords, Hal - le - lu - jah, Hal - le - lu - jah, And he shall reign for ev - er, for ev - -

lords, - - - And he shall reign for ev - er, for ever and ev - -

lords, Hal - le - lu - jah, Hal - le - lu - jah, And he shall reign for ev - er, for ev - er and ev - -

er, King of kings, and Lord of lords, King of

er, King of kings, and Lord of lords, King of

er, King of kings, and Lord of lords, King of

er, King of kings, and Lord of lords, King of

er, King of kings, and Lord of lords, King of

Ped.

kings, and Lord of lords. And he shall reign for

kings, and Lord of lords. And he shall reign for

kings and Lord of lords. And he shall reign for

kings and Lord of lords. And he shall reign for ev - er, for

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ev - er and ev - - er, King of kings, and Lord of

ev - er and ev - - er, for ev - er and ev - er, for ev - er and

ev - er and ev - - er, for ev - er and ev - er, for ev - er and

ev - er and ev - - er, for ev - er and ev - er, for ev - er and

The second system continues the vocal and piano parts. The vocal parts have long notes for "ev - er" and "King of kings, and Lord of". The piano accompaniment continues with the same rhythmic pattern. A "Ped." (Pedal) marking is present at the end of the system.

lords. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The piece concludes with a final chord and a double bar line.



May 25 1932

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